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THE BOOK**

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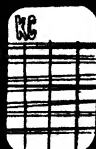
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nd and orchestra handbook

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Mrs. Hillebrandt.



BAND AND ORCHESTRA HANDBOOK



PAN-AMERICAN
BAND INSTRUMENTS
DIVISION OF C. G. CONN LTD.

Elkhart, Indiana

FOREWORD

Music is something that has "just growed." It is full of little inconsistencies, puzzling questions and queer behavior. Why, for example, do our ears demand two half-steps in the diatonic scale? Or how can Eb and BBb bass horns and C string basses all play from the same sheet of music?

Since it is a form of art, music cannot be confined within equations and formulae. Yet it has some traits peculiar to a science, some laws as basic as those of any branch of science. If a musical problem can be solved, music is said to be a science; if the problem cannot be solved, it is apt to be dismissed with the generalization, "Well, that's art."

As prominent vehicles of music, bands and orchestras are involved in music's intricacies, both artistic and scientific. But, in addition, organized instrumental music has very human problems such as finance, personnel relations, leadership, tools and equipment.

This book is meant to serve as a ready reference for many of the problems of a band or orchestra—why organize it, how to organize, finance and maintain it, what types and respective quantities of instruments are necessary, how to conduct it, tips on marching and broadcasting—textual material that everyone with responsibility in instrumental music should have at his fingertips.

For over a quarter of a century Pan-American Band Instruments has promoted and helped develop bands and orchestras. This book contains a fund of information gained from that experience, and is offered as a guide in the progressive development of the band and orchestra movement.

CONTENTS

Chapter	Page
1. Music and the Basic Objectives of Education.....	1
2. Organizing the Band or Orchestra.....	6
3. The Pan-American Music Aptitude Test.....	13
4. Instruments and Fingering Charts.....	34
5. Proper Care of Instruments.....	65
6. The Mechanics of Music.....	71
7. Seating Plans and Tuning Charts.....	75
8. The Marching Band.....	81
9. Conducting.....	87
10. Recording and Broadcasting.....	91
11. Fund Raising Ideas.....	97
12. Band and Orchestra Summer School.....	117
Thumbnail Biographies of Famous Composers.....	127
Index.....	137

CHAPTER 1

MUSIC AND THE BASIC OBJECTIVES OF EDUCATION*

Our nation's schools are gradually recognizing music study as a powerful force in teaching our youthful citizens *how to live after Commencement*.

The National Education Association has established, for the purpose of measuring the value of pupil activities, basic objectives of education. Among these objectives are (1) Health, (2) Command of the Fundamental Processes, (3) Preparation for a Vocation, (4) Worthy Home Membership, (5) Worthy Use of Leisure, (6) Civic Education, and (7) Ethical Character.

This chapter calls your attention to the full and complete manner in which instrumental music training meets these standards.

INSTRUMENTAL MUSIC STUDY CONTRIBUTES TO HEALTH

The playing of a musical instrument contributes to the healthful development of the growing child through two channels—the body and the mind.

Observe the school musician in action. The very habit of playing an instrument compels him to sit erect, with shoulders back, head up, feet squarely on the floor. This correct posture becomes his natural posture. Then watch him in a class that follows band or orchestra rehearsal—he is awake, alert, responsive. Playing music provides a danger-free form of exercise that stimulates the circulatory, respiratory and muscular systems, and develops strong lungs, nimble fingers, keen eyes and exact hearing. Physicians have often prescribed music to correct many types of physical deficiencies.

A healthy mind, however, is the chief prerequisite of a healthy

*This chapter in booklet form is available to school administrators, music supervisors and parents. Write Dept. 5700, Pan-American Band Instruments, Elkhart, Indiana, for a free copy.

body. The playing of music relieves nervous tension; it helps the student forget himself and his troubles, and gives him a satisfying sense of well-being. The strong influence of music is dramatically shown in the treatment of shock and other disorders of a mental nature. Music has powerful effects in creating the objective mental attitude necessary for physical health.

INSTRUMENTAL MUSIC STUDY DEVELOPS COMMAND OF THE FUNDAMENTAL PROCESSES

Playing a musical instrument develops accurate coordination of eyes, ears, lips, tongue, breathing and fingers. These faculties become extremely sensitive to mental commands.

The musician must read the note; he must think the tone, the pitch, the time, simultaneously with the physical operations of fingering and blowing. He must think expression, phrasing, rhythm, dynamics. He must watch the conductor and interpret his thinking. He must keep time, and maintain a subconscious alertness to every other part and player in the group. He must appear calm and composed, but actually his mental processes are very busy. Perhaps this is why the late Dr. Eliot concluded that "music is the best mind trainer on the list."

Clear thinking, accuracy and intense concentration are demanded of the musician. Dr. John J. Tigert, former U. S. Commissioner of Education, said that after the three R's "music is of greater practical value than any other subject."

MUSIC IS A PROFITABLE VOCATION

The demand for teachers of music is increasing every year. Music is a subject that any student can plan to teach if he or she so desires. The field is open to any child, and there are unlimited possibilities for both boys and girls in this profession.

Musicians in the United States considerably outnumber many of the other professional groups, including lawyers, dentists and journalists. This is counting only those people who are entirely dependent on music for a livelihood, and does not include the tens of thousands engaged in part-time teaching, choral singing and semi-professional playing.

Composing, arranging, song writing have become so important to entertainment productions that musicians are specializing in these fields. Radio, television, recording and motion pictures are also growing professions which employ thousands of well-paid musicians.

MUSIC PREPARES FOR WORTHY HOME MEMBERSHIP

The primary social problem today is to preserve the greatest of all American institutions, the home. We are told on every hand that the American home is in the process of great change. In this fast moving age many of the ties which formerly held the family together are now missing.

A home is a group of individuals who share the love, joys and sorrows of each other. If the group works together, the home is happy. A nation is built of homes; if they are happy homes the nation is a happy one. The security of the nation depends upon the strength of the home and the spiritual unity of its members.

Music students learn to work together by working together. Harmony of thought and action go hand in hand with the practise of harmony in sound. The playing of musical instruments tends to develop a home atmosphere of contentment and refinement. The enjoyment of music binds a family together in cooperation and respect.

As school-taught musicians advance into manhood and womanhood they will bring to their own new generation a deep understanding of the value of music in the home. Thus the full harvest of school music education is realized in a better understanding of worthy home membership.

MUSIC IS WORTHY USE OF LEISURE

Of deepest concern to the educator and the parent is the cultivation of useful habits for leisure time. Modern living improvements have eliminated many of the chores and old fashioned jobs that kept the younger generation "busy" before and after school.

Children are not "bad" by nature. Child delinquency is the result of poor planning of spare time. The ability to play a musical instrument is a wholesome lure to every leisure moment. Those who can play, love to play. They revel in the sound of their own music. The musician is never alone, never at a loss for "something to do."

CHAPTER 2

ORGANIZING THE BAND OR ORCHESTRA

GET STARTED!

There is no better advertising for a community than a well established, permanent band or orchestra. The school, juvenile, fraternal or municipal band arouses enthusiasm in a community and advertises that community as a good spot in which to live or do business.

PRELIMINARY STEPS

A permanent, successful organization cannot be developed overnight. First of all, it must have a good and reliable sponsorship. In the case of the school band or orchestra the school, of course, sponsors the organization. For fraternal, Boy Scout or other juvenile organizations, those in charge of developing the band or orchestra must be certain that the interest in the group will continue and that the organization will not break up after the initial enthusiasm has abated.

Second, the band or orchestra must be organized by some one who has special training and experience in such work. It is advisable to get in touch with your local music dealer for assistance in securing a capable organizer. Either he or some one in his organization has the necessary experience and training to form a band or orchestra, or he can secure a trained organizer from the manufacturer whose instruments he handles. The importance of getting the band or orchestra started right cannot be overemphasized.

THE DIRECTOR

In schools, instruction should be furnished by a full-time instructor hired by the school board. In the case of community bands, fraternal bands, Boy Scout bands and other organizations, it may be

necessary to import a director. In most communities, however, there is at least one capable director to be had.

If a director cannot be secured on a full time basis it might be possible to arrange for part of his time. He could divide up his time between two or more bands, spending an equal amount of time each day or week with the respective bands. With such a plan the unit cost per band is less, of course, being purely on the basis of the amount of time spent with each organization. The director's salary may be supplied completely by the sponsor, or it may be divided up among the members of the organization, each member paying his proportionate share. The more members there are, the less the cost to each.

The director's job requires patience, unquenchable enthusiasm, leadership, a good foundation of music and a workable knowledge of all the instruments of the band and orchestra. Some people may be expert musicians but wholly incapable of assuming directorship. On the other hand, a fairly good musician with the above qualifications may be a fine director.

GROUP METHOD OF INSTRUCTION

During the last few years the group method of instruction has become very popular in the development of bands and orchestras. It is not intended to supplant individual private instruction unless suitable teachers are not available in the community. In most cases the students add to their group instruction as much private instruction as possible to develop maximum proficiency on their instruments.

The advantages of the group method of instruction are first its economy and second the rapidity with which a playing band or orchestra can be developed. A director can take a clarinet section of twenty or more clarinets and instruct them as efficiently in one hour as he could if he took each individual separately and spent an hour with him. Playing with others in a group keeps the student alert and helps him concentrate on his music. Weak members playing with the stronger ones are helped to grasp the rhythm, time and melody more quickly.

With group instruction the members from the very first day think and play as a unit and soon develop into a real musical organization. So successful has this method proved to be that beginning bands have been able to play simple concerts in four weeks.

Several good beginners' band and orchestra books are published which are especially suitable for group instruction. These books include all the instruments in the band and orchestra, carrying the student from the initial formation of tones through exercises in unison and harmony to simple melodies.

CREDIT FOR BAND AND ORCHESTRA IN HIGH SCHOOL

In starting a school band or orchestra, first secure the extension of school music credits to include instrumental music courses. This will insure an authentic place in the school curriculum for the band or orchestra. The National Research Council of Music Education, in its report on standards of high school instrumental music, makes the following recommendations:

Orchestra (Elective). 5 periods per week—laboratory type— $\frac{1}{2}$ unit per year.

Band (Elective). 5 periods per week—laboratory type— $\frac{1}{2}$ unit per year.

Ensemble Playing (Elective). 3 periods per week— $\frac{1}{4}$ unit; 5 periods per week— $\frac{1}{2}$ unit.

Applied Music (under outside teachers by school authority). One 30-minute private lesson each week; one hour practice daily— $\frac{1}{4}$ unit per year.

Plan to have regular rehearsal periods assigned for instrumental music, as for other courses. A recent survey showed that in over two-thirds of the schools, band and orchestra rehearsals are held during school hours, while in an additional ten per cent, rehearsals are held partly during school hours. Instrumental music instruction is important equally with other studies of the curriculum and should be so regarded.

If it is not possible at the beginning to hold rehearsals during school hours, hold them outside school hours. Many schools have found the period from 7:30 to 8:30 a.m. most satisfactory for it presents a live, fresh opening of the day, an awakening of mental faculties for the day's work. Should no other time be available, most youngsters will gladly spend an extra hour in the afternoon three days a week for rehearsal. Whenever it may be, let the instrumental class be permanently and definitely a part of the school program.

Mothers and fathers have their part, too. Aside from the specified group rehearsals, home practice is absolutely essential, and every student should be required to practice at least one hour per day to assure progress with the group and avoid falling behind the balance of the class. Practice cards should be signed by the parents of each student, showing the director the time spent in daily practice at home.

PLACE TO REHEARSE

The band and orchestra should have a regular place in which to rehearse, equipped with chairs, music racks and good light. Proper acoustical conditions in the room are also important, as loud echo and reverberation is a serious handicap. Plenty of good music furnishing variety and change in program is also necessary to a going organization.

RECRUITING MEMBERS

There is no one plan or formula that will fit every situation. Boy Scout, fraternal, municipal and school bands will have separate problems of their own. The initial membership will, of course, be drawn from the organization sponsoring the group, and, while this membership may be large, it cannot be assumed to be permanent. Members will drop out, move out of town, and graduate. Thus the foresighted director will from the outset think of his program of "feeding" new members into the band, both to enlarge the band and to replace members who leave.

INITIAL MEMBERSHIP

The opening gun in the organizing campaign should be a mass meeting of the school children—or, in the case of Boy Scout, fraternal and other bands—all those interested in the movement. Enthusiastic speakers should present the idea to the children and sell it to them in all its attraction.

At the meeting application blanks should be passed out to be

taken home by the children and filled in by them and their parents. Each card should give the name and address of applicant and parents, and the instrument the applicant would prefer to play. When these cards have been returned, the organizer should look them over and decide what kind of a band this material would make.

A meeting of applicants and parents should then be called. This is a most important meeting, and it would be well to import a band from some other school or community and have it play before the meeting. At this meeting applicants should be carefully examined. Those with thin lips usually find it easier to play cornets, trumpets and other small mouthpiece instruments. Those with thicker lips can be assigned to trombones, baritones and bass horns. If the teeth and lips are irregular they can play reed instruments, such as clarinet and saxophone.

Additional tests for breathing obstruction in nose and throat should be conducted. Elementary tests of musical ability can be given by asking applicants to beat out rhythm and whistle or hum tunes. Children who dance or sing well are unquestionably musical and eligible to the band.

Then the actual work of assigning the instruments should be taken up. Assign the big horns and harmony instruments first, if possible. After a sound nucleus has been formed, the solo instruments can be added freely. Some applicants may be disappointed but the skillful organizer will impress upon them the equal importance of all instruments. This will be their first lesson in teamwork and unselfish cooperation. The ump-ah-ing bass horn and the long harmony notes of the baritone horns are as important as the brilliant solo of the trumpet or clarinet.

"FEEDING" THE BAND

The Pan-American Music Aptitude Test is an ideal tool with which to keep a steady supply of new members coming into the band and orchestra. It creates interest in instrumental music, and is a natural, positive introduction to the program. So important and comprehensive is this test that the entire following chapter will be devoted to it.

Pre-band instruments, such as the Song Flute and various rhythm instruments, are now being widely used with children of fourth grade age. An unlimited group of players should be started,

and after the class is under way start an elementary music appreciation course with scrap book project and the study of instrument families.

By the time members of the Song Flute class have reached the second half of the fourth grade, they should be ready to decide which instruments they want to play. They should be given the Aptitude Test and a demonstration of all the instruments, with emphasis on the unusual ones like baritone, French horn, oboe and alto clarinet.

Parents should be consulted in the selection of instruments for children. This is important because a director will find that greater success comes with active interest of the parents. Through the parents, he will better be able to guide the students toward proper instrumentation.

Balanced instrumentation is not to be hoped for in the group that has just changed from Song Flutes. This is not too important, for after they have had some experience they will more readily accept the director's advice in changing to other instruments. The important thing is to let them make their own decisions and get a large number of students started on instruments. If the group consists only of cornets, clarinets and drummers it can develop into a fine balanced band before the students enter the ninth grade.

BAND DEVELOPMENT CHART

The chart on the following page suggests various ways to guide a group of beginners toward a balanced band. Note especially that the time to start "spreading" the players into some semblance of a band is between the 5th and 6th grades. This is the time to present your band objectives with the greatest care, because the average student is reluctant to change from an instrument on which he has already started.

A mistake is made by many teachers in selecting the weak players for the background instruments. It should be borne in mind that good French horn, baritone, oboe and bassoon players must be as capable as good players of soprano instruments. Both teacher and student should realize that each instrument in the band is important, and that a change in instrument, from cornet to French horn, for example, may actually be considered a promotion.

PROGRESSIVE CHART FOR BAND DEVELOPMENT, 4TH TO 9TH GRADE

	4B	4A	5B	5A	6B	6A	7B	7A	8B	8A	9B Balanced Band
SONG FLUTE.....	50-80										
FLUTE.....	4	4	4	4	3	3	3	3	3	3	2
E♭ CLARINET.....			24	24	20	20	20	18	18	18	12
B♭ CLARINET.....					1	1	1	2	2	2	1
E♭ ALTO CLARINET.....					1	1	1	2	2	2	1
B♭ BASS CLARINET.....					1	1	1	2	2	2	1
OBOE.....					1	2 (d)	2	2	2	2	1
BASSOON.....					1	1	1	2 (f)	2	2	1
E♭ ALTO SAXOPHONE.....	6	4	4	4	2	2	2	2	2	2	2
B♭ TENOR SAXOPHONE.....		2	2	2	2	2	2	2	2	2	2
E♭ BARITONE SAX.....			16	12	10	10	8	7	7	7	6
B♭ CORNET.....					1 (c)	1	1	1	2 (g)	2	1
B♭ TRUMPET.....					2	2	2	2	2	2	2
FRENCH HORN.....					4	4	4	6	6	6	4
TROMBONE.....					6 (a)	6	6	6	5	4	4
BARITONE.....					1	1	2 (c)	2	2	2	2
E♭ BASS.....					1	1	1	1	1	1	1
BB♭ BASS.....					1	1	1	2 (e)	2	2	2
SNARE DRUM.....					4	4	4	3	2	2	2
BASS DRUM.....					2 (b)	2	2	2	2	2	1
CYMBALS.....								1	1	1	1
TYMPANI.....								1	1	1	1
XYLOPHONE.....								1	1	1	1

(a) Add 3 trombone beginners from new 4A group.
 (b) These two should alternate bass drum and cymbals.

(c) Give this to an outstanding alto saxophonist from 5B.
 (d) 2nd oboe from good clarinet or saxophone player.

(e) 2nd bass from cornet or trombone.
 (f) Trombone and bassoon parts are similar.
 (g) Trombone has similar voice and range.

CHAPTER 3

THE PAN-AMERICAN MUSIC APTITUDE TEST

MUSIC ADAPTABILITY TESTS

Many tests to determine the natural music ability of students have been devised and administered within the past few years. The outstanding ones have been carefully studied by the originators of this plan and the good and bad phases of each test have been discussed with many of the successful instrumental instructors of the nation, as well as some of the more prominent school administrators.

As a result of this research, many new ideas have been developed and embodied in this test. All new ideas and suggestions have been thoroughly tested under varying conditions in both large and small school systems and in several states.

In examining or administering any music adaptability or music aptitude test it is well to remember that no test yet devised can tell definitely how much success the individual will achieve in the study of music, or how far he may go should he decide to pursue this study.

There will be many students who will make relatively low grades yet will achieve much in music, while others may make high grades and not be inclined to pursue the study. Therefore it should be understood that this is a test of natural ability only and success in music will depend on the *development* of this ability.

There are three important things that will govern the extent to which this ability is developed. They are: instruction, industry, and interest.

We will presume the student has access to adequate instruction as most schools now employ capable instructors and offer courses in instrumental music that are sufficient for the successful development of this study. The student's industry is very largely governed by his interest. It is our obligation to create and maintain proper interest in music if we are to develop each local organization to the fullest possible extent.

A "gift for music" is very largely an *interest* in music. One of our great music educators has said, "Musical talent is 10% inspiration and 90% perspiration." Children do not object to perspiration if the energy is expended in an enjoyable manner.

Many actual cases might be mentioned to illustrate this point. A prominent high school bandmaster in Wisconsin urged two students, who showed in various tests that they possessed very little natural ability in music, to enroll in his beginners' class. One of these students could not distinguish between tones on the piano unless the notes were more than an octave apart. The other could not walk at the cadence counted by the instructor and would invariably take four or six steps while five were being counted. It is a significant fact that both of these students developed into first chair players in less than four years.

This test will show pronounced musical tendencies in some students. If these students are interested in music they will, quite naturally, develop into outstanding players with less effort, and in a shorter time, than their less musically inclined classmates.

The test also gives the director very definite information regarding the strong and weak tendencies of his students. Those who are weak in rhythm should be given special work to overcome this handicap—and it is a definite handicap, as all people use rhythm in almost every action of the day. All sports, such as golf, tennis and skating demand the use of rhythm, and even work such as typing, driving a car or digging a ditch can be done better if done in rhythm.

Weakness in hearing or in distinguishing between tones should be overcome. In many cases this is simply carelessness in listening and lack of concentration. Accurate hearing is necessary in every walk of life, and musical training will do more to help a person toward accurate and thoughtful listening than any other study.

The instructor can plan his work to cover the things needed most by the individual and render a service to the student and the community that will be far-reaching in its results.

HOW THE PAN-AMERICAN TEST IS DIFFERENT

One of the outstanding differences between the Pan-American test and the others in prominent use is the manner in which the test is given. Most tests employ the phonograph or piano. The Pan-

American test is written so that it can be given with piano; however, it is urged that the various instruments, played by fellow students, be used as suggested in the test.

There are a number of advantages in this method. Students respond better and develop more interest when the actual instruments are seen and heard. Students from the school band or orchestra are used for playing the test phrases, and the fact that these players are known to the students taking the test tends to stimulate further interest.

The use of different instruments makes the test more interesting and keeps student attention at a high level. It also teaches the students to distinguish between the instruments, both audibly and visually. And the desire to play is awakened by the demonstration of fellow students.

Needless to say, the students who are to play the figures should be rehearsed quite thoroughly. This has proven in numerous cases to take a maximum time of thirty minutes.

It has been found in administering this test in numerous schools in several states that better results are obtained when each room is tested separately than when several hundred students are tested at one time. Your testing "force" is easily moved and the students in their rooms have desks on which to write. This is much more satisfactory than using the assembly hall. It also gives the instrumental instructor a more personal contact with students. This is an opportunity to get acquainted and sell his personality to them. The extra time it takes will pay big dividends in increased interest in music.

SUGGESTIONS REGARDING THE PAN-AMERICAN TEST

It is recommended that grades from the fourth through the eighth be tested. The explanation of each part of the test should be altered slightly to suit the age of the students being tested. Quite naturally the explanation should be a bit different for an eighth grade student than for a fourth grade student. Take a little more time with the younger students and be cheerful and patient with their questions. They must understand what is expected of them if you are to get the proper response and best results.

Some of the "monolog" given with the various tests may sound a bit juvenile at first, but it is well to be pleasant. Make them enjoy the test and you will make them want to play in the band.

Pause between the two parts of each test and always call the number of each test before the test is given, as, "Number one, first part" (then play), "Second part" (play), etc.

It is well to determine beforehand the instruments most needed in the band or orchestra. Use these instruments, if possible, in administering the test. Remember, student interest is the accelerator needed to increase the speed of your music department.

ADMINISTERING THE TEST

You will need a test card for each student, and a pair of grading masks to compute grades. These cards are 4" x 6" and may be obtained on a part-cost basis from Pan-American Band Instrument Company, Elkhart, Indiana.

First, distribute test cards and instruct students to fill out all the blanks at the bottom. Allow sufficient time (about six minutes) for this as you will want the information to be accurate. Caution students to write legibly.

All questions and all problems in the test (with the exception of the last group) can be answered with the plus (+) sign or the minus (—) indicating either a positive or negative reaction to each. Phrases that are the same are to be marked plus while those that are different are to be marked minus; phrases that move up are marked plus while phrases that move down are marked minus; phrases that are played correctly are marked plus while those that are not played correctly are marked minus.

Instruct students to fill in the square at the upper left first, then move across the top to the right before beginning on the second line. This instruction may seem unnecessary, but in some cases it will avoid having to give the test over and in many cases it will save time.

Give the test slowly, and make it accurate and *interesting*. Try to leave each room sold on music, the band, the instructor and a desire to play in the band.

RHYTHM TEST: In this test two short rhythms will be played on the drum (or tapped on the desk). You are to mark plus if you think they are the same or minus if you think they are different. Do not grade the first one as it is given as an example to help explain the test.

Example



Any questions? Then here is the test:

No. 1



No. 2



No. 3



No. 4



No. 5



TEMPO TEST: This test is given to see how well you are able to judge the speed of music. The same phrase will be played twice; and you are to mark plus if you think it is at the same speed both times, or minus if you think it is not at the same speed. Do not grade this example.

Example



Repeat slower

Any questions? Then for the test:

No. 1



Repeat same

No. 2



Repeat slower

No. 3



Repeat same

No. 4



Repeat faster

No. 5



Repeat same

FIRST PITCH TEST: John Doe (name of student or director) will play two notes on the clarinet (or other instrument) and you are to mark plus if they sound the same to you, or minus if they do not sound the same. Do not grade this example.



Any questions? Here is the test:

(Fingers should be moved on EVERY division of this test as students will watch movements of fingers to see if there is a change).

No. 1 No. 2 No. 3 No. 4 No. 5

SECOND PITCH TEST: This is a little more difficult. Tom Jones (student) will play two notes on the cornet (or other instrument) for each part of the test. If he goes UP to the second note you are to mark plus; but if he goes DOWN to the second note you are to mark minus. Here is the example.



Any questions? Then the test:

No. 1 No. 2 No. 3 No. 4 No. 5

FIRST MELODY TEST: Willie Prather (student or director) will now play two short melodies on the saxophone (or other instrument). If they are the same you mark plus; and if different mark minus. Do not grade this example.

Example



SECOND MELODY TEST: Joe Doakes (student or director) will play "America" on the flute for you and I want you to find the mistakes he makes. The melody will be played a few measures at a time and each part is to be graded separately. Mark plus if there is no mistake and minus for the part in which he makes a mistake. There will be a short pause for you to mark each section. Here is the example.

Example



Any questions? The test:

No. 1



No. 2



No. 3



No. 4



No. 5



FIRST CHORD TEST: Three clarinet players (or other instruments) will play the next test. (Introduce them). They will play two chords for each part of the test and you are to mark plus if they are the same or minus if they are different. Do not grade this example.

Example



Any questions? Here is the test:

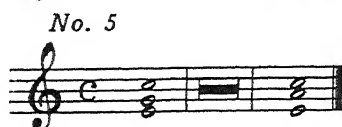
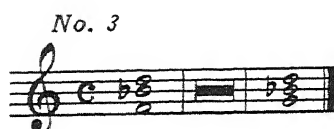
No. 1



No. 2



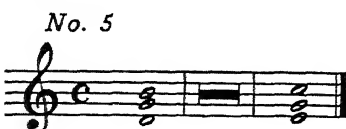
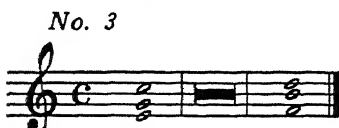
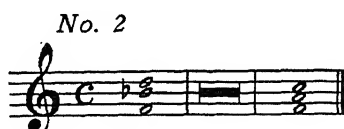
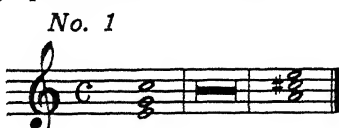
(Continued on following page)



SECOND CHORD TEST: The next test will be played by the same group and you are to mark plus if they go UP to the second chord or minus if they go DOWN to the second chord.



Any questions? The test:



VISION TEST: This test is for the eyes and memory instead of for the ears. If you were playing in the band you would have to be able to tell the difference between the various movements I might make with the baton and to know what each movement means. I shall use the baton as if conducting a band and you are to mark plus if the two methods of beating time seem the same to you; otherwise you will mark minus for different. Here is the example. (This must be clearly visible to all and executed in a clear manner).

Conduct 2/4 and 4/4 for the example.

Any questions? This is the test:

- No. 1 3/4 and 3/4
 No. 3 3/4 and 4/4
 No. 5 3/4 and 3/4

- No. 2 2/4 and 2/4
 No. 4 4/4 and 6/8

MATHEMATICS TEST: In a band or orchestra or even in a chorus you must be able to see your music and the director at the same time. It is quite difficult to keep one eye on the music and the other on the director. Try looking at your desk with one eye and at me with the other. (Give them time to try). Now sit erect and hold your heads up. Now look down at the desk without lowering your heads. Can you see me raise my arms without looking away from your desks? (Move arms up and down several times).

In the next test I want you to look at both of my hands at the same time, add the number of fingers I have extended and write the total in the blanks on the grade sheet. If I hold my hands like this (extend 2 in one hand, 1 in the other) you would put 3 in the blank. Can all of you see me? You must think quickly as I will not hold them up so long for the test.

(It is quite necessary that you are clearly visible to all of the students for this test). Any questions? The test:

No. 1	2 and 2
No. 2	4 and 1
No. 3	2 and 4
No. 4	5 and 2
No. 5	4 and 4

Be sure all spaces have been filled in on the cards. On the back of the card now write the name of your favorite instrument. This does not mean that you would like to play it; only that you like it best. Pass the cards to the front, please.

GRADING AND CHARTING THE PAN-AMERICAN TEST

Grading the individual cards is quite simple. Use the grading masks and follow instructions printed thereon. When the cards are finished a set of charts should be made as a report to the administrative office. This will not be required by the administration in most schools; but as a service and as a means of gaining additional goodwill it is an excellent and inexpensive medium which should not be overlooked. This service will make it easier to obtain permission to repeat the test the following term, and comparing the charts will give the superintendent a chance to see in black and white any improvement in his music department.

The charts can be elaborate or quite simple depending on the time spent in preparing them. The least possible service should be a set of the No. 1 charts, which give a report on each room. These may be returned by the administration office to each room (if desired) so that each teacher can offer some explanation of the students who have fallen below the line of average.

Charts 2 and 3 are optional; but the more service rendered the superintendent and supervisor the closer your contact will be with them and, after all, there are so few ways of reaching these men.

The weaknesses of the students, as shown in the test, can be more easily segregated and remedied by the instructor with chart No. 4. This can be made for the students who join the band or for the entire list depending on the desires of the band director in this connection.

Grading and charting can be done by almost anyone; but it should be correct in every detail and completed in a neat and intelligent manner. The superintendent or supervisor will hold the program in higher regard if the report shows that a systematic job has been done. (The four charts are shown on pages 25, 26 and 27.)

FOLLOW UP THE TEST

The importance of this phase of the program cannot be stressed too much. At this point your *efforts* round out into *results* and your original objectives are close to being reached. *Time* is the important factor at this point—so be prepared to follow up the test with a definite, well planned program *at once!*

At this stage of the program it would also be well to consider soliciting the assistance and cooperation of a reliable local music dealer. Progressive music stores today are familiar with the problems facing beginner organizations and usually have someone in the store personnel who can help you with the many details of the program and relieve you of a great deal of responsibility and work.

There are several ways of successfully following up the prospective members for the school band or orchestra. Here are three that have proved of value. Each will perhaps need some minor alterations to suit local conditions.

(CHART No. 1)

MASON CITY PUBLIC SCHOOLS

MISS ROBERTS' ROOM, FRANKLIN SCHOOL

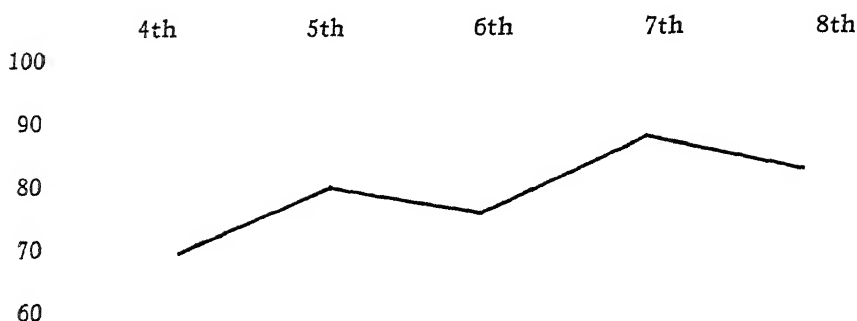
(6TH GRADE)

100-	Julius Winkler	
98-	Fred Boatner	
96-	Arthur Lawler	
96-	Rosemary Campbell	
96-	Ralph Jenkins	
94-	Clayton Lawler	
94-	Kitrell Reid	
94-	Virginia Lawrence	
94-	June Beeman	
94-	Thomas Hill	
92-	W. A. Hadden, Jr.	
92-	G. Ward Moody	
90-	H. W. Pendergrass	
90-	Lois Nichols	
88-	Phil Bonner	
88-	Roy Martin	
88-	Dare Davidson	(Teachers' comments)
88-	Marcus Frasca	
86-	Murray Cazier	poor attendance
86-	Don Campbell	needs glasses
84-	Aubrey Parrott	inattention
80-	Margaret Smith	nervous type
80-	Dan Sparks	undernourished
78-	Ira King	low in all work
76-	Betsy Dan Bihl	needs glasses
76-	James Roseborough	cannot concentrate
72-	Al Rooney	irregular attendance
70-	Lanelle Brannon	self conscious
70-	Lucien Kool	not interested
68-	Billy Dunn	cannot concentrate
68-	John Church	should do better
68-	Willie Mae Lothridge	excitable
66-	Elmer Lincoln	ill during test
66-	Ernest Jones	poor attendance
66-	George Potter	lack of attention
64-	Vernon George	needs medical attention

(CHART No. 2)

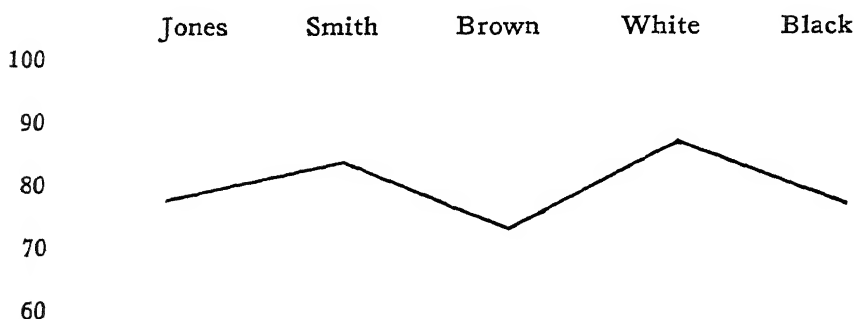
MASON CITY PUBLIC SCHOOLS

AVERAGE TESTS BY GRADES



(CHART No. 3)

AVERAGE FOR EACH TEACHER OF 5TH GRADE



PUBLICITY

A good newspaper campaign should precede and work along with the plan selected. The stories used in local papers should come from the school, and any phase of instrumental work can be used. Stories must be seasonal to be of news value, such as contest, concert, rehearsal routine, football band. Personal sketches of prominent band members such as drum major, officers, new members,

(CHART No. 4)

MASON CITY PUBLIC SCHOOLS

New Band Students: Test	1	2	3	4	5	6	7	8	9	10
Frank Nancarrow	5	5	5	4	5	5	5	4	5	5
Lucien DeLong	5	4	5	5	3	5	5	5	5	4
James Kennedy	4	5	5	5	5	4	5	5	5	5
Lucy Waters	5	5	5	5	5	5	5	5	5	5
William Long	5	5	5	5	5	5	5	5	5	4
James Jamison	5	4	5	5	5	5	5	5	4	5

Test Explanation:

Scoring:

#1-	Rhythm	5-	Perfect grade
2-	Tempo	4-	Good grade
3-	Pitch	3-	Fair grade
4-	Pitch	2-	Poor grade
5-	Melody		
6-	Melody		
7-	Chords		
8-	Chords		
9-	Vision		
10-	Mathematics		

student directors, band sweetheart, mascots and soloists make good stories. New uniforms, humorous incidents, director's activities, plans, parent organizations, new equipment bought or needed, contest music, trips and social activities are all newsworthy items.

Use as many pictures and names as possible and give the newspaper plenty of material. The bandmaster (and superintendent if possible) should request the newspaper's cooperation, and this cooperation can do much to "sell" the school band and orchestra program to parents and taxpayers.

If the band has a publicity director or secretary, this person can do a lot of the work and will be the logical one to take the various stories to the paper. It is a good plan to take only one story at a time to secure the maximum amount of space; but it is also well to talk the entire matter over with the editor beforehand. The average paper will be glad to receive this material and will cooperate if they are sold on the news value of the stories and the help they can render the local organization.

Double-space all copy and get it to the editor's office early enough to secure a good location in the paper. A little money spent on cuts for this campaign will probably prove to be the best investment you can make. These should show the entire band, as well as ensembles, soloists and other prominent members in the news.

PLAN 1 — VISIT

This plan will secure the greatest percentage of new members, and, while it is quite simple, will take considerable effort. Nothing is accomplished without effort, however, and no plan has yet been devised which will secure new members without some type of follow-up work.

Arrange the test cards by streets and make calls at each student's home to interest the parents in the program. This gives you an opportunity to use the information you have on the student's test card. Frequently the parents will become interested enough in the test that they would like to take it also. If you have a few extra cards along, take time to give them a part of the test with the piano.

It is easy to interest the parents of students who have made good grades. The parents of those who fell below the line can be won over by pointing out some of the reasons why their children should study music. These reasons are given in the first part of this book, and it may be wise to review them.

Evening calls will work well on this plan for two big reasons. First, the student will probably be home and he will already know you. This will give you a great advantage even if you are greeted with, "Mama, there's that man again." Then papa will probably be on hand and you can get the whole family at one time. If you can get the parents to compete on part of the test and prove that the student has beaten them in any part of it, you will have developed a very advantageous position.

Don't fail to boost the band or orchestra to the parents and to tell them of the advantages derived from participating in it, such as trips, discipline, posture, health, cooperation, civic participation, social contacts, mental training, correct breathing, self-control, recreation, concentration.

This plan is highly recommended, and it takes time. If you want to secure the most satisfactory results, spend plenty of time on it. One school thoroughly worked in this manner will produce more new members than a dozen schools worked in a half-hearted manner.

PLAN 2 — PHONE

An intelligent telephone campaign on the list of names on the test cards will also reap a fair crop of new members, if the ground work has been well done.

The purpose of the call is to make a definite appointment to see the parent at the home. Suggested below is a model call. You may want to alter the wording to suit your own particular style, so that it will sound natural and will suit local conditions.

"Mrs. Jones, I am calling in the interest of the new music class for beginners that we are organizing at the Franklin school. As you perhaps know, a test was given in the school recently, to determine the natural musical ability of the students. Your son, John, made a very acceptable grade and we are wondering if you had considered having him join the school band or orchestra."

At this point you will get some sort of response and the conversation from here will be determined by the response.

Needless to say, the voice should be cheerful, interesting, and easily understood. The speech should be rehearsed until it flows easily, but it should not sound mechanical. Clear enunciation of the words is very important, and it is well to assume that the person listening knows nothing of the test or plan for the beginners' group.

The telephone call sells only one thing—a definite appointment. Any questions over the phone should be answered, of course, but avoid giving any misinformation or indicating any hesitancy, because either will probably lose good band prospects.

The home calls following this will be much the same as in Plan 1, but the parents will be expecting you and already will have admitted their interest.

PLAN 3 — WRITE

Mail a form letter to parents of all students who have taken the test and have a meeting of students and parents who are interested. This meeting should be held in the school. The sample letter below has proved to get a good attendance:

Dear Parent:

As you perhaps know, we have recently given a music adaptability test to the students in our schools. This test does not attempt to show whether or not your child will be successful in the field of music, but is a grading of natural ability only.

The desire to play an instrument is really the most important factor, and this test shows the strong and weak tendencies in your child's musical make-up. This places us in a position to overcome the weaknesses with the least amount of lost motion.

You are doubtless familiar with the activities of the school band and orchestra, but any information we can furnish or any service we can render you in this connection will be cheerfully done.

With this thought in mind we have called a meeting of students and their parents in the music room of the high school at 8 p.m. on Thursday, November 6. We would be pleased to have you present.

Cordially yours,

Band Instructor

It is a good plan to call the meeting in a small room and then move to larger quarters if the attendance is large. It is quite discouraging to have fifteen or twenty parents in a large auditorium, while the same number in a class room will seem like a good turn-out.

A telephone call to each parent on the day of the meeting to remind them to be present will be found worth while.

At this meeting have a *short* talk by the superintendent or some other band booster regarding the band's activities. A few complimentary remarks should be made about the instructor or director. The instruments used in the new class for beginners and the benefits of the band should be discussed by the director.

Of course, all parents at the meeting are prospects, and most of them admit they are sold on the idea by their attendance. Therefore the speeches should not be too long, and a little good humor thrown in will be worth the effort of digging up two or three new stories.

ANYONE CAN PLAY "AMERICA"

A logical step beyond any of the three preceding plans is to show that any youngster can learn to play quickly an instrument that is suited to him. If this is done by actual demonstration, it goes far toward eliminating fear and hesitancy on the part of both parents and students.

At one of the informal meetings for students and parents, explain that this demonstration is conducted to help students make the proper selection of instruments. Give a careful explanation of the various instrument families in the band and orchestra. Point out the advantages of the clarinet—the fundamental reed instrument; tell why the trombone is an instrument that requires an exceptionally good musical ear; explain that the bass is one of the most important instruments because it furnishes the foundation for both band and orchestra.

Then explain why youngsters with thin lips and even teeth make the best cornet players, and those with even teeth but full lips are best suited for trombone, baritone or bass. Also explain why students with uneven jaws or teeth should select a reed instrument. These explanations will immediately start all of the students thinking about their individual classifications. This puts them in the frame of mind which will help you when the time comes for you to classify the individuals.

Announce that you are going to show the students that they can play these instruments. Assure them that no one will be embarrassed and that you must have their confidence in conducting the demonstrations that are to follow. Point out that if any student ridicules another, you will call on that student to come to the front for immediate examination and trial. This will have the desired effect on the assembly, and you will have the cooperation of everyone.

Now call for a volunteer who is really interested in music to come to the front and learn to play "America" on the instrument best suited to him. This creates great interest among the entire group because the average student thinks playing a musical instrument is very difficult. "America" is good for this purpose because everyone knows it and it is composed of only seven tones.

BEGINNER INSTRUMENT SELECTION

You will always find one youngster in the group willing to take a chance. Place him on a chair with his back to the audience so that if he looks up he will not become frightened when he sees everyone watching him. Examine the formation of his jaws while his mouth is closed naturally and then make your recommendation. If it is for clarinet, explain how important it is to place the mouthpiece in the mouth correctly, protecting the reed by holding the lower lip over the lower teeth and by placing the upper teeth on top of the mouthpiece to give him proper control. Now have him produce any kind of a tone until he can get some semblance of the proper clarinet quality. Then have him play low "C" (played with the thumb hole and the three keys for the left hand closed). After a fair tone is produced, it is a very simple matter to build "America." Start at low "C" on a clarinet and cornet, B \flat on the second line of bass clef for baritone and trombone, and G on the second line of treble clef for the alto saxophone, as illustrated.

CLARINET



CORNET

0 0 1/3 2 0 1/3 1/2 1/2 1 1/2 1/3 0 1/3 0 2 0

ALTO SAX



TROMBONE

1 1 6 2 1 6 4 4 3 4 6 1 6 1 2 1

BARITONE

0 0 1/3 2 0 1/3 1/2 1/2 1 1/2 1/3 0 1/3 0 2 0

HORN

Few, if any, of the people in your audience will have had any experience with a demonstration of this kind. And, no matter how wheezy the playing might have been, you will have accomplished a great deal when the first student finishes. Enthusiasm will run very high, and every youngster in your assembly will want to come forward and learn to play on any instrument.

Because of limited time, it is impossible to give every youngster the same individual attention that the first one receives. But to prove every youngster can play an instrument that is suited for him, you can teach every one in the room to play the first tone of "America" on the instrument which you recommend. Of course, this is only showing them how to produce a tone, but the psychological reaction of explaining that they are playing the first tone of "America" is much more impressive.

If there is time, call forward five students who are wildly waving their hands in the air. Examine their teeth, lips, and jaws, and place in their hands the instruments that are best suited for them. Then go through the same process of showing them how to produce a tone. On the cup mouthpiece instruments, have them produce a tone with the mouthpiece alone before playing the instrument. Show them how to place their lips and how to set the upper lip in vibration against the lower lip to produce a tone. Of course, all of the students have been watching very closely during the lesson given the first student, so they have noticed all that has gone before. After the five of them can play this same tone, explain how a director beats "America" and tell them all to play the one tone as you beat. With the five instruments in unison, the results are surprising to everyone, including the parents.

In addition to showing the youngsters what is possible for them, the demonstration will acquaint them with instruments which are necessary to make a band a complete success. Point out during your informal talk that one instrument is just as important as another and that in many cases it is desirable to play a harmony instrument.

From this point each parent who is present should be followed up as an individual prospect, and all parents who did not attend the meeting should be contacted before they are dropped. You should have an assistant register every student who takes part in this demonstration and make a record of the instrument recommended for that student.

The success of any of these plans (or any other plans) depends on your efforts. So ring door bells, telephone bells, school bells, even fire bells if necessary; but let everyone have an opportunity to participate in the new group. And remember that if you have been successful in developing in the students a new interest in instrumental music and a desire to become a part of it, you will have rendered a great service not only to the students individually but to the superintendent, the school and the community. Incidentally, it won't do you any harm either!

CHAPTER 4

INSTRUMENTS AND FINGERING CHARTS

SELECTION OF INSTRUMENTS

No band or orchestra is better than the instruments with which it is equipped. Cheap instruments are often so hard to play that students are discouraged from the very start. They may learn in time to overcome the deficiencies of cheap instruments, but when they finally do purchase instruments of good quality they have to discard their old habits and practically learn all over again. Proof of this is found in a statement made by the late C. R. Tuttle, music supervisor of the Marion, Indiana, public schools, who said:

"We urge the pupils in our grade school bands to purchase good instruments, as we have found by special statistical investigation that only about 5 per cent of those who use good instruments fail to learn, while about 40 per cent of those who begin with inferior instruments become discouraged and drop out before they even reach junior high school. Those who do have the tenacity to stick with it form so many bad habits that when they finally purchase good instruments it takes a long time to straighten them out and get them playing correctly. The younger the student, the more necessity for a good instrument."

To assure the success of the band or orchestra buy only the nationally known, nationally advertised products of reputable instrument manufacturers. Be sure that all the wind instruments are built in low pitch (A-440), otherwise they cannot be tuned to play with the others. And be sure that the name of the manufacturer appears on the instruments and that they carry the written guarantee of the manufacturer.

INSTRUMENTATION

Balanced instrumentation will seldom be found in a beginning group, but this should be aimed at continuously. Without balance

the band or orchestra is ineffective. The director of a new instrumental group must bear this in mind from the time the players meet for their very first rehearsal.

The band in which soprano instruments predominate and in which there are few bass and harmony instruments does not have the elements of balance. The director will have to switch some clarinet, cornet and saxophone players to other related instruments such as alto and bass clarinet, oboe, bassoon, French horn and sousaphone, depending upon the instrumentation he has in mind.

Below is given the instrumentation recommended for bands of various sizes:

	20	30	40	50	*68	*80	*95
Flute (Piccolo)	1	2	2	2	4	5	6
E♭ Clarinet			1	1	1	1	2
B♭ Clarinet	4	6	8	12	18	24	24
Alto Clarinet				1	2	2	2
Bass Clarinet				1	2	2	2
Oboe (English Horn)		1	1	1	2	2	3
Bassoon			1	1	2	2	4
Soprano Saxophone				1	1	1	1
Alto Saxophone	1	1	2	2	2	2	2
Tenor Saxophone	1	1	1	2	2	2	2
Baritone Saxophone		1	1	1	1	1	2
Bass Saxophone							1
B♭ Cornet	4	5	5	6	6	4	7
B♭ Trumpet			2	2	2	4	4
Fluegelhorn					1	2	2
French Horn (Mellophone or Alto)		4	4	4	6	6	8
Trombone	3	3	4	4	4	6	6
Baritone	1	2	2	2	3	4	4
E♭ Bass		1	1	1	2	2	2
B♭ Bass	1	1	2	2	3	4	4
String Bass							2
Tympani				1	1	1	1
Other Percussion	2	2	3	3	3	3	3
Harp							1

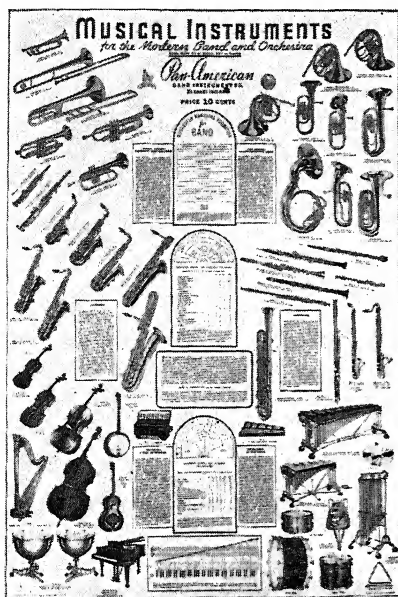
*Standard instrumentation established by National School Band Association in its official manual, *School Music Competition—Festivals Manual*, 1943, p. 19.

Instrumentation recommended for orchestras of various sizes is as follows:

	20	30	40	57	*69	*79	*102
First Violins	4	6	8	12	14	16	20
Second Violins	4	6	8	12	12	14	18
Violas		2	4	6	8	10	12
Cellos	2	3	4	5	6	8	10
String Basses	1	2	3	4	6	8	10
Flute (one doubling piccolo)		1	1	2	2	2	3
Oboe (one doubling English Horn)		1	1	1	2	2	3
B \flat Clarinets (one doubling bass clarinet)	2	2	2	2	2	2	4
Bassoon (one doubling contra-bassoon)			1	1	2	2	3
French Horns, Mellophones or Altos	2	2	2	4	4	4	6
Trumpets	2	2	2	2	2	2	4
Trombones	1	1	1	2	3	3	3
Upright Bass or Sousa- phone (BB \flat)			1	1	1	1	1
Bass Drum	1	1	1	1	1	1	1
Snare Drum (Cymbals, etc.)	1	1	1	1	2	2	2
Tympani				1	1	1	1
Harp					1	1	1

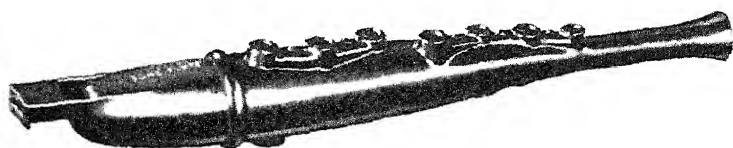
Students should be shown that the bass and harmony instruments are just as important as the soprano instruments. Let it be known that only a limited number of certain instruments can be used in the band, and the beginners on the more common instruments will realize that they will have to become more proficient to gain entrance than those on the less common instruments. This will make them consider their chances and select more carefully the instruments to be played.

*Standard instrumentation established by National School Orchestra Association in its official manual, *School Music Competition—Festivals Manual*, 1943, p. 18. The following footnote is added: "When more woodwind or brass players are called for in the score, some of the string players can be omitted."



The Pan-American Musical Instruments clip sheet (top, left) and the three Instrument Family wall charts. The clip sheet is 27" x 40", and the wall charts are 19" x 25". These teaching aids are used extensively in music appreciation study.

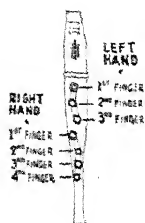
SONG FLUTE



The Song Flute is a twentieth century improvement on one of the world's oldest musical instruments from the "resonator" family. In the course of its history it has had many forms and shapes. It is constructed on the stop-tube principle with a fundamental twice the length of the tube. Tone is produced by blowing into a fixed mouthpiece.

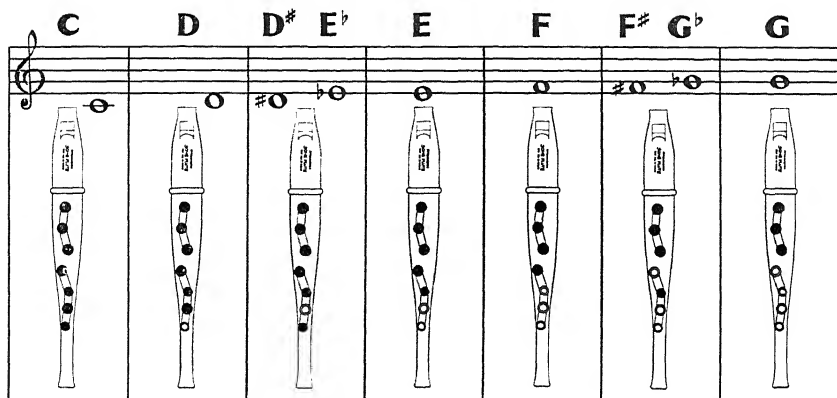
Extreme sensitivity to varying degrees of air pressure when all the finger holes are closed has been a serious problem on many pre-band instruments. However, a vent through the length of this pre-band instrument allows for a reduction of air pressure and lessens the fluctuation in pitch. This provides a stable, balanced tone from the lowest to the highest note.

SONG FLUTE FINGERING CHART

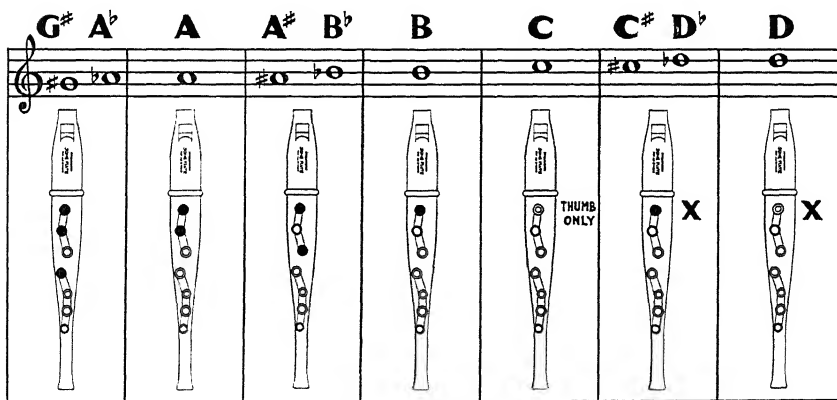


The illustration at the left shows the fingering used in playing the Song Flute. The thumb hole, operated by the thumb of the left hand, is on the back of the instrument and does not show in the chart. The thumb hole is covered for all notes in the scale except high $C\sharp$, $D\flat$ and D . The first three fingers of the left hand cover the first three tone holes. The little finger assists in holding the instrument. The thumb of the right hand is placed on the thumb rest underneath the instrument and the four fingers of the right hand cover the four remaining tone holes.

To produce any note in the scale, cover the holes shown in solid black in the drawing under that note. (See next page.) The open circles show the tone holes to be left uncovered.



Thumb hole open for notes marked X



Song Flute has a range of an octave plus super tonic. Chromatics for all tones except low C[#] are produced by back fingering. This tone is produced by half-covering the hole in the same manner used for some tones on bassoons.*

Raised tone holes are especially desirable for small fingers and an instrument built in one piece will eliminate delays resulting from broken or lost mouthpieces. Equalized air pressure overcomes the necessity for tuning found in standard stop-tube type instruments.

*A complete course of study for Song Flute, including a teacher's manual and two classroom books, is available. This material is designed for pre-band instrument instruction. It can be obtained from Pan-American Band Instruments, Division of C. G. Conn Ltd., Elkhart, Indiana.

FLUTE AND PICCOLO

The flute and piccolo are cylindrical in bore and are practically alike except that the piccolo is smaller than the flute and is pitched an octave higher. In both instruments vibrations are generated by blowing the breath across a hole in the mouthpiece in somewhat the same manner as a sound is made by blowing across the mouth of a bottle.



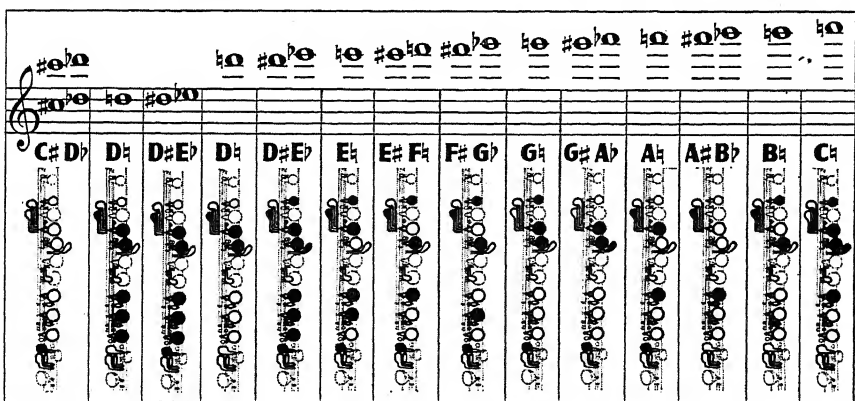
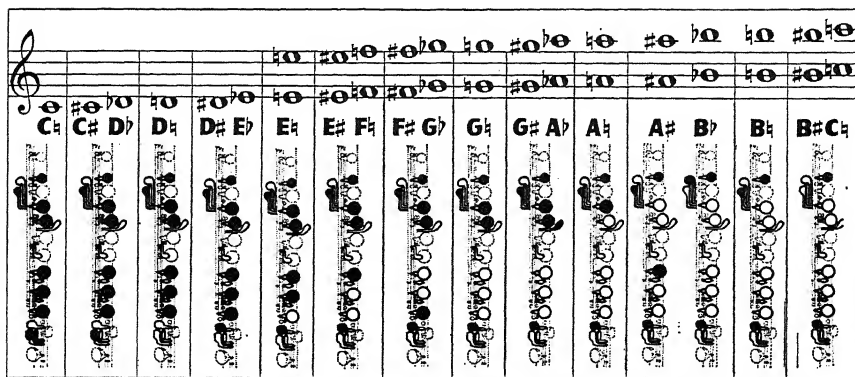
Pan-American Boehm System Flute—No. 52-O

Both instruments have the scale of open notes shown on page 69. The open tones in the harmonic scale are produced by certain ways of blowing across the hole. By narrowing the lips, changing the angle of blowing and also increasing the speed of the air, the tone wave can be made to break into halves, thirds, fourths, etc., producing the harmonic scale.

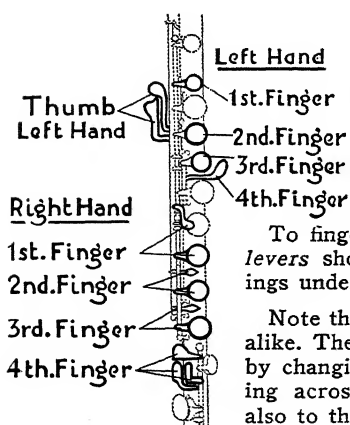


Pan-American Boehm System Piccolo—No. 68-P

The gaps in the harmonic scale are bridged by keys which shorten the tone wave in a way similar to that on the saxophone. The lower two octaves are fingered alike, the fingering being thrown into the octave desired by changing the manner of blowing, as described above. The lowest notes in an octave are those which are regulated by the uppermost open holes. By starting with all holes closed and successively opening each lowest hole, the player can ascend from the lowest note to the highest note in either the first or second octave. The range of the flute is three octaves from C below treble clef to the second C above the staff. That of the piccolo is written from D below treble clef to the second C above the treble clef, all notes sounding an octave higher. The flute is built in key of C and the piccolo in C or D \flat .



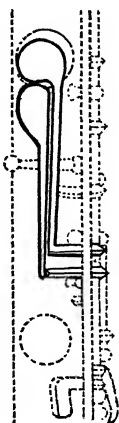
PAN-AMERICAN FLUTE AND PICCOLO FINGERING CHART



The illustration at the left shows the respective keys on the flute operated by the fingers of both hands. The keys for the thumb of the left hand are on the back of the instrument (see illustration at right), but for simplification they are shown on the upper left in all the drawings.

To finger the notes *depress the keys or levers shown in solid black in the drawings under the notes.*

Note that two of the octaves are fingered alike. The upper octave notes are secured by changing the angle and force of blowing across the mouthpiece. This applies also to the top octave, from high D up.



There are alternate fingerings for several of the notes, but only the principal fingerings are given in this chart.

THE OBOE

The oboe is a conical tube with the vibrations generated by a double reed which is made of two pieces of cane lashed together. These are set vibrating when the player forces air between them.

The oboe has the harmonic scale shown on page 69, the overtones being produced by the changes of pressure of the player's lips on the reeds and the force of blowing. It is an octave instrument, the lower two octaves being fingered alike, the change in the octave being made by the manner of blowing and by actuating the octave mechanism. The notes are all produced the same as they are in the flute and saxophone: as the lowest holes are successively opened, the notes are produced from the lowest to the highest.

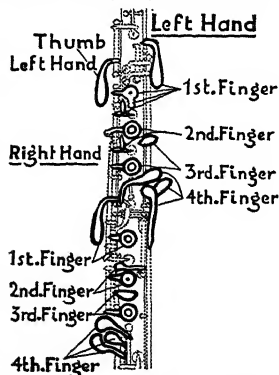
The oboe is built in the key of C and has a range from B \flat below treble clef to G four lines above. Occasionally music is written up to A, one whole tone higher.

Pan-American Conservatory
System Oboe—No. 52-Q

In the fingering chart shown on the opposite page each note in the scale of the oboe has a drawing under it showing all the keys. The octave key operated by the thumb of the left hand is shown at the top left of the drawing. (Its natural position, of course, is on the back of the instrument as shown in illustration to left).

To make any note simply depress the keys or levers, or cover the holes, shown in solid black in the drawing under that note. The illustration on the right shows the keys operated by the fingers of each hand. In the case where there are alternate fingerings for the same note, separate drawings are shown giving each fingering. Usually the first one is the preferred fingering. Special note

should be taken of the key operated by the first finger of the left hand. In the fingering for D \sharp , fourth line, for example, you will note that only half the key is black. This means that the finger should be rolled off the hole in the plate onto the extension, thus uncovering the hole but still depressing the key.



This chart displays fingering patterns for the oboe, organized into four rows of notes. Each note is represented by a musical staff with a key signature and a fingering diagram. The diagrams show the placement of fingers (1-4) and the use of the thumb (T) and pinky (P) on the keys.

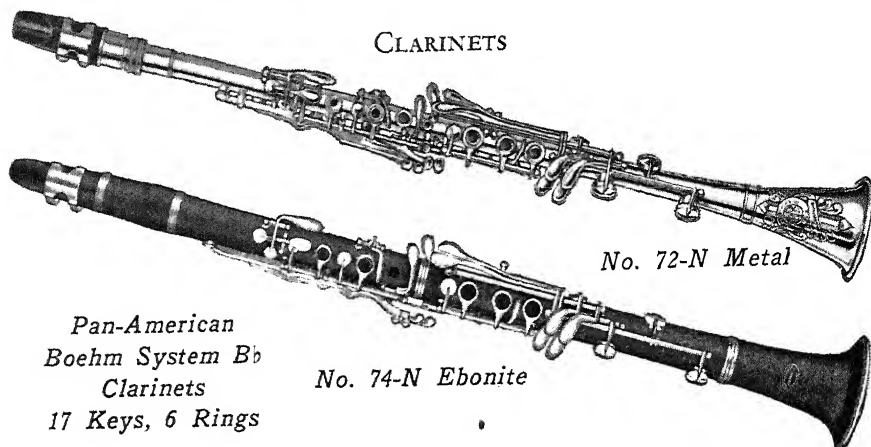
Row 1: B₁, B₁ C₁, C₁ D₁, D₁, D₁ E₁, E₁, E₁ F₁, F₁ G₁, G₁, G₁ A₁, A₁.

Row 2: A₁ B₁, B₁ C₁, C₁ D₁, D₁ E₁, E₁ F₁, F₁ G₁, G₁ A₁, A₁.

Row 3: E₁ F₁, F₁ G₁, G₁ A₁, A₁ B₁, B₁ C₁, C₁ D₁, D₁ E₁, E₁ F₁, F₁ G₁, G₁ A₁, A₁.

Row 4: C₁ D₁, D₁ E₁, E₁ F₁, F₁ G₁, G₁ A₁, A₁ B₁, B₁ C₁, C₁ D₁, D₁ E₁, E₁ F₁, F₁ G₁, G₁ A₁, A₁.

CLARINETS



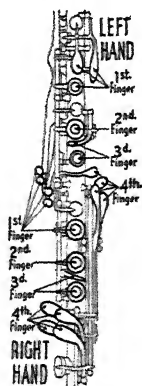
Pan-American
Boehm System B \flat
Clarinets
17 Keys, 6 Rings

No. 74-N Ebonite

The clarinet is the most important member of the woodwind family. It is a cylindrical tube whose vibrations are generated by forcing air between the lip of the mouthpiece and a single reed, just as in the saxophone. Clarinets are made of wood, metal and special composition rubber.

The clarinet is unique among band and orchestra instruments, in that it is capable of producing only the odd numbered overtones in the harmonic scale shown on page 69. This not only leaves great gaps to be bridged by key mechanism, but causes each note to have a different fingering in each octave, instead of similar fingering as on the saxophone.

PAN-AMERICAN BOEHM CLARINET FINGERING CHART



The illustration to the left shows the keys and levers of the clarinet operated by the respective fingers of each hand. On the back of the clarinet are the thumb hole and register key operated by the thumb of the left hand. The thumb hole is covered for *all* notes in the scale except the "throat" tones—F \sharp to B \flat , inclusive—shown in the second line of the above chart. The register key is comparable to the octave key on the saxophone, but when it is opened it produces the note a twelfth higher instead of an octave. The register key should be opened (that is, the key *depressed*) for all the *upper* notes in lines 1 and 2 and for *all* the notes in line 3. It is closed for all other notes in lines 1 and 2 except the one alternate fingering for B \flat shown at the end of line 2.

To produce any note in the scale *depress the keys or levers* or *cover the holes* shown in *solid black* in the drawing under the note. In many cases the note may be fingered in more than one way, in which case the alternate fingering is also given, with the first one being the preferred fingering.

B \flat	C	B \sharp	C \flat	C \sharp	D \flat	D \sharp	D \flat E \flat	E \flat	E \sharp F \flat	F \sharp	G \flat	G \sharp	G \sharp A \flat
E \flat	F	E \sharp	F \flat	F \sharp	G \flat	G \sharp	G \sharp A \flat	A \flat	A \sharp B \flat	B \flat	C	C \flat	C \sharp D \flat

A \flat	A \sharp	B \flat	B \sharp	B \flat	C \flat
D \flat	D \sharp	E \flat	E \sharp	F \flat	F \sharp

Thumb Hole Closed When Marked "X"

(Register) Key Open

C \sharp D \flat	D \flat	D \sharp E \flat	E \flat F \flat	E \sharp F \flat	F \sharp G \flat	G \flat	G \sharp A \flat	A \flat

Clarinets are built in E \flat , A, C, and B \flat , but are most used in B \flat for band and B \flat and A for orchestra, and in the plain Boehm system of fingering, having 17 keys and 6 rings. The range of the B \flat clarinet is from E below the treble clef to A above.

The chart on the preceding page shows the four registers of the clarinet: The first, or *chalumeau*, comprising all the lower notes in lines 1 and 2, up to the second, or *throat*, the last five tones in line 2; the third, or *clarion*, comprising the upper notes in lines 1 and 2, and the fourth, or *high*, all the notes in line 3.

As on the saxophone, the uppermost open tone hole determines the length of the tone wave. By starting with all holes closed and successively opening the lowest hole, the player can ascend from the lowest note to the highest.

E^b SOPRANO CLARINET

This instrument is the highest pitched member of the clarinet family. It has the same compass as the B^b soprano clarinet, but is pitched a perfect fourth higher. Its brilliant, penetrating tone makes one E^b clarinet sufficient for large bands. It is not used in orchestra.

E^b ALTO CLARINET

The E^b alto clarinet (shown at the left) is pitched one octave below the E^b soprano model. It is rarely used as a solo instrument, its main purpose being to bridge the gap between the B^b soprano clarinets and the bassoons or bass clarinets. The music for this instrument is written in the treble clef.

B^b BASS CLARINET

The bass clarinet (illustrated at right) is pitched one octave below the B^b soprano and is a very important member of the band or orchestra. Bassoon parts can be played with very good effect on the bass clarinet. Bass clarinet players should be able to read music in both bass and treble clefs.



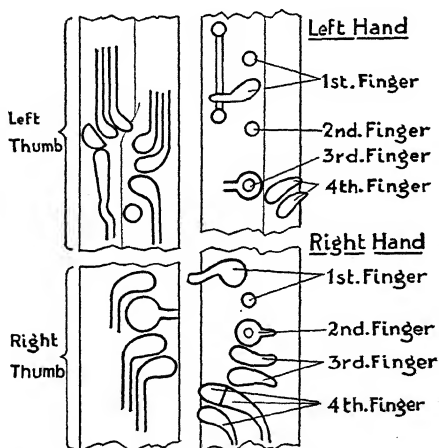
THE BASSOON

The bassoon is a double reed instrument of conical bore and furnishes the bass voice for the double reed choir. Vibrations are generated in the same manner as in the oboe, by forcing air through the double reed, which is larger than that of the oboe or English horn.

The bassoon has the same open notes as the oboe and therefore possesses the same harmonic scale. Nominally, the bassoon is an octave instrument, but in reality only the lower notes of the octave are fingered the same, the upper notes being produced in various ways in various octaves. The bassoon is a non-transposing instrument, being built in the key of C.

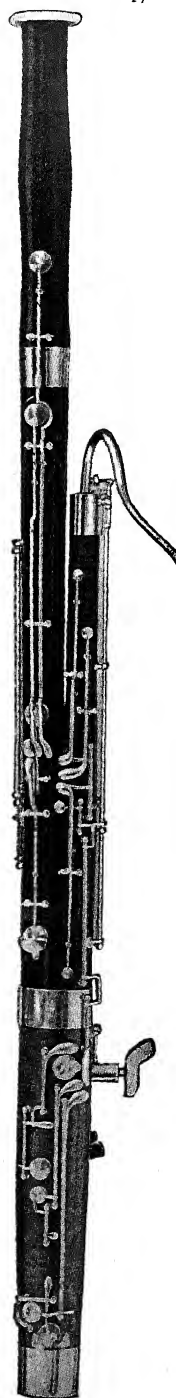
The range of the bassoon is unusually large, from B \flat , third space below bass clef, to G \sharp , first space above treble clef, and lacks only one whole tone of being four octaves. The usual playing range, however, is to C \sharp in the treble clef, as the high notes are somewhat difficult to produce satisfactorily and are rarely used. Band music is written in the bass clef, but in orchestral music the tenor and treble clefs are also used.

BASSOON FINGERING CHART



The fingering chart shown on the following two pages is for a *full* Heckel system bassoon. Fingerings are not given for notes above C \sharp as these notes are rarely used.

The illustration at the left shows the various keys of the bassoon operated by the respective fingers of each hand. The thumb of the left hand operates eight keys and the thumb of the right hand four keys. The keys on the front of the instrument are operated by the fingers of both hands as indicated.

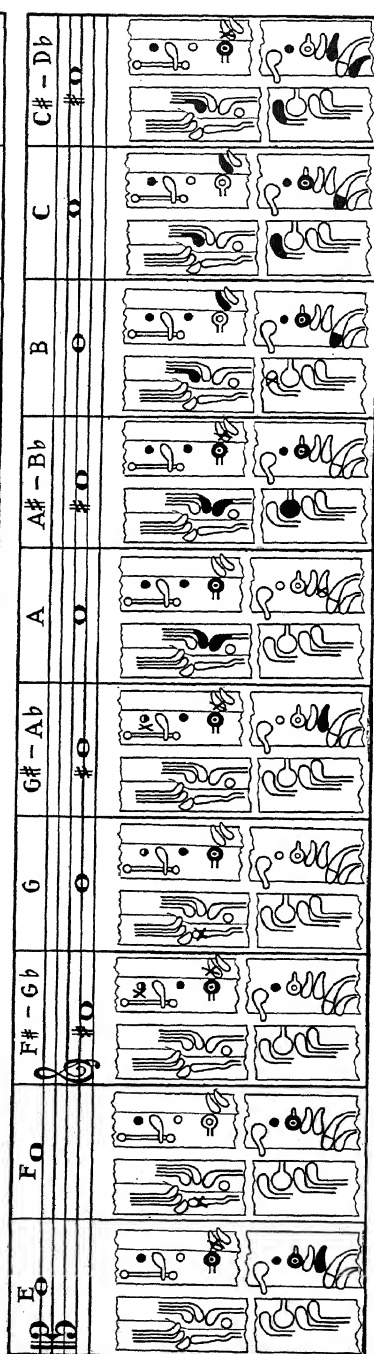
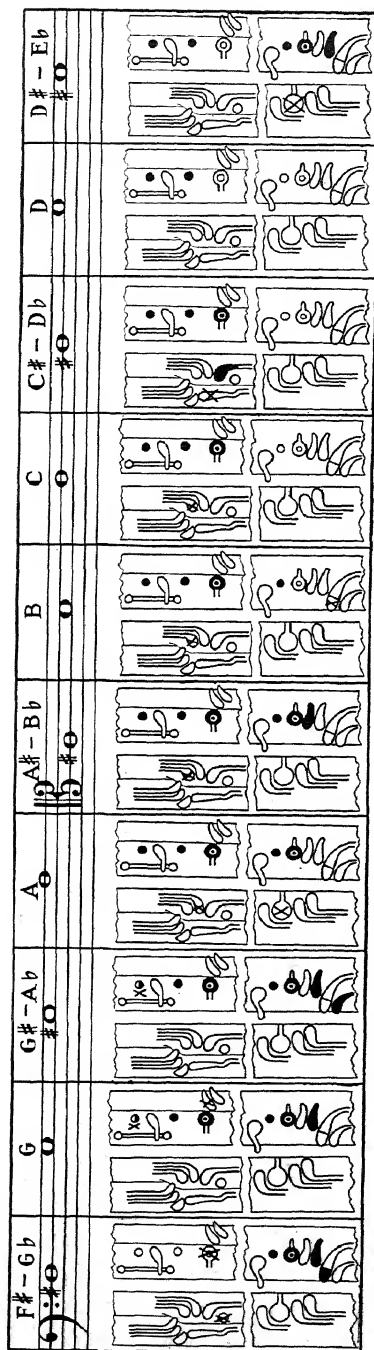


FINGERING CHART FOR FULL HECKEL SYSTEM BASSOON

A# - Bb	B	C	C# - Db	D	D# - Eb	E	F	F# - Gb	G

NOTE: The mark "X" over a hole or key signifies that it is an optional fingering and varies for different makes of bassoons.

G# - Ab	A	A# - Bb	B	C	C# - Db	D	D# - Eb	E	F



All the keys on the bassoon are shown in the diagrams under each note. To finger a note depress the keys or levers or cover the holes shown in solid black in the diagrams. Note especially the hole covered by the first finger of the left hand. When only the lower half of the hole is shown in black in the diagram,

this hole should be only half covered by the finger. As fingerings vary with different makes of bassoons, the optional use of some keys is indicated by an "X" either over or near a hole or key. The player should try all fingerings to determine which is best for his particular instrument.

SAXOPHONES

The saxophone is a kind of cross between the woodwind family and the brass family. The mouthpiece is a single reed, such as that of a clarinet, but the body is a conical brass tube. The source of vibration is this single reed which is set vibrating by the player when he forces air between it and the lip of the mouthpiece.

The harmonic scale is illustrated on page 69 and the gaps in the scale are bridged by the key mechanism which regulates the length of the tone wave and determines the tone to be played. Starting with all holes closed, the player obtains the ascending scale by opening successive holes, starting with the lowest. The bell is used only to make the lowest note. Tuning is done by moving the mouthpiece in or out on the mouthpipe: *in* to raise the pitch, *out* to lower it.



*Left: Pan-American
Eb Alto Saxophone
No. 64-M*



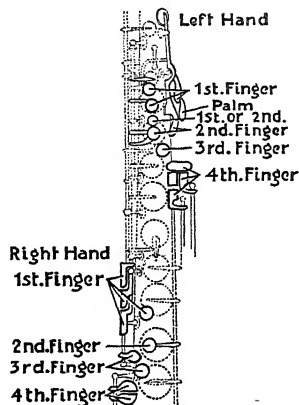
*Right: Pan-American
Bb Tenor Saxophone
No. 66-M*

The saxophone family comprises the straight and curved Bb Sopranos, Eb Alto, C Melody, Bb Tenor, Eb Baritone and Bb Bass. The two most popular models are the alto and tenor.

PAN-AMERICAN SAXOPHONE FINGERING CHART

In this chart all the keys on the saxophone are shown (with the exception of the octave key) in the diagram under each note. In cases where there are alternate fingerings for the note, two or more diagrams are shown, the first one, reading from left to right, being the preferred fingering. To finger any particular note simply *depress the keys or levers shown in solid black* in the drawing under the note. The drawing to the right shows the respective keys operated by the four fingers of each hand. The octave key is operated by the thumb of the left hand.

As the saxophone is an octave instrument, the same fingering is used for all notes from C# to C#, shown between the heavy lines numbered 1 and 2. For all notes in the upper octave simply *depress* the octave key with the thumb of the left hand. This key should also be depressed for the last four notes in the scale—high D, D#-E \flat , E, and F.

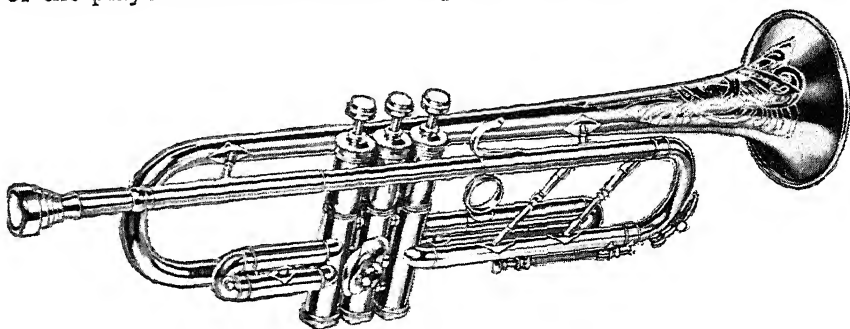


①											
A# B \flat	B \flat	C	C# D \flat	D \flat	D# E \flat	E \flat	F	F# G \flat	G \flat	G# A \flat	A \flat

②								
A#	B \flat	B \flat	C	C# D \flat	D \flat	D# E \flat	E \flat	F

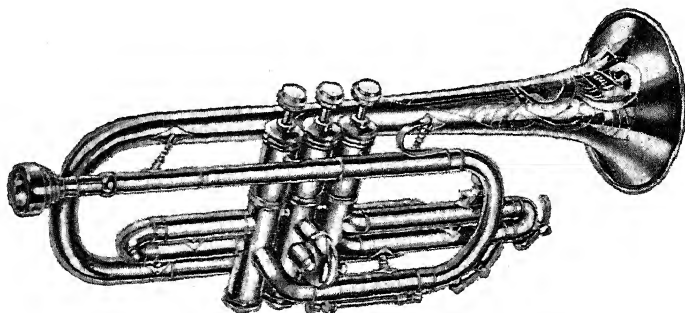
TRUMPET AND CORNET

The trumpet, in some form or other, is of great antiquity. Originally it was just a plain tube, straight or curved. Later holes were pierced in it and then keys added. It was not until the piston valve was invented in 1815 that the trumpet assumed its present form. The tubing of the trumpet is approximately cylindrical in two-thirds of its length and conical in one-third. Its source of vibration is the lips of the player stretched across a cup-like mouthpiece.



Pan-American B \flat -A Trumpet—No. 62-B

The harmonic scale of the trumpet is shown on page 69, the gaps in the scale being bridged by valves. The first valve serves to route the air column through a length of tubing adequate to lower the pitch a whole tone. The second valve controls a half tone and the third controls a tone and a half. Tuning is done with a tuning slide.



Pan-American B \flat -A Cornet—No. 56-A

The trumpet is built in B \flat with slide change to A. It is usually used in key of A in orchestra playing for compositions having a great number of sharps in the signature. When the instrument is

changed to key of A it must be returned to pitch by adjusting the valve slides. Some trumpets are also built in key of C for use in playing violin, vocal or other music written in the key of C without transposing. Extra slides are provided to change to keys of B \flat or A for band and orchestra playing. The tone of the trumpet is crisp and penetrating. Its range is from F \sharp below the treble clef to C above.

The cornet is related to the trumpet; it differs mainly in the shape of its tubing, which is more conical than that of the trumpet, giving it a fuller, more mellow tone. Otherwise it is identical in regard to scale, playing range and design, and is also built in B \flat with slide change to A, and in C with slides to B \flat and A. The cornet is widely used in bands while the trumpet is more popular for orchestra playing, being used in the band in the proportion of one trumpet for every two cornets.

MELLOPHONE

The mellophone is much used, particularly in school bands and orchestras, as a substitute for the French horn. It possesses some of the beauty of tone of the French horn and is somewhat easier to learn.

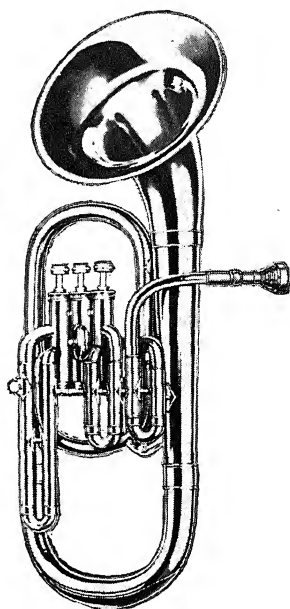
It has the harmonic scale shown on page 69 and although it is only half as long as the French horn, which would indicate that it would play an octave higher, it plays French horn music in the same pitch. The reason for this is that the mellophone, being of larger bore than the French horn, utilizes the lower part of the scale while the French horn utilizes the upper part. This serves to throw them into the same playing range.

The gaps in the natural scale are bridged by valves, as in the French horn, although piston valves are used in preference to the French horn rotary valves. Tuning is cared for by pulling a tuning slide.

The mellophone is built in F, but added slides make it possible to play in E \flat , D, or C. In F and D it is mostly used in the orchestra to play French horn parts, in E \flat in the band to play E \flat alto parts, and when in C it can be used to play songs and popular airs in church and home, using regular piano or violin music without transposing. In changing keys it is necessary to retune the instrument each time slides are added or removed. The range of the mellophone is from F \sharp below the treble clef to C above. (Fingering chart on page 53).



*Pan-American
Mellophone in F, Eb, C
No. 62-E*



*Pan-American Eb
Bell-Front Alto—No. 58-C*

ALTO HORN

Alto horns are members of the Saxhorn family developed and perfected by Antoine Joseph Sax, inventor of the saxophone, about the middle of the 19th century. They are of larger bore than cornets and have a deeper, fuller tone, especially suited for the harmony parts which they play in the band. The source of vibration is the same as in the cornet, being the lips of the player stretched across the mouthpiece, which, incidentally, is larger than the cornet mouthpiece.

Having the scale of open notes shown on page 69, alto horns have the same harmonic scale as the cornet and the gaps in the natural scale are bridged by three valves, just as in the cornet. The tubing of the alto is conical just as in the cornet, but since the instrument is built in lower pitch, the tubing is longer and the bore is larger.

Pan-American makes two alto horn models, the Upright and the Bell-Front. Both models are built in the key of Eb, and have a playing range from F# below the treble clef to C above.

Staff 1: F# G G# A♭ A A# B♭ B C C# D♭

Fingering squares (from left to right):

- F#: [Solid] [Solid] [Solid]
- G: [Solid] [Solid] [Solid]
- G#: [Solid] [Solid] [Solid]
- A♭: [Solid] [Solid] [Solid]
- A: [Solid] [Solid] [Solid]
- A#: [Solid] [Solid] [Solid]
- B♭: [Solid] [Solid] [Solid]
- B: [Solid] [Solid] [Solid]
- C: [Solid] [Solid] [Solid]
- C#: [Solid] [Solid] [Solid]
- D♭: [Solid] [Solid] [Solid]

Staff 2: D D# E♭ E F F# G♭ G G# A♭ A

Fingering squares (from left to right):

- D: [Solid] [Solid] [Solid]
- D#: [Solid] [Solid] [Solid]
- E♭: [Solid] [Solid] [Solid]
- E: [Solid] [Solid] [Solid]
- F: [Solid] [Solid] [Solid]
- F#: [Solid] [Solid] [Solid]
- G♭: [Solid] [Solid] [Solid]
- G: [Solid] [Solid] [Solid]
- G#: [Solid] [Solid] [Solid]
- A♭: [Solid] [Solid] [Solid]
- A: [Solid] [Solid] [Solid]

Staff 3: A# B♭ B C C# D♭ D D# E♭ E F

Fingering squares (from left to right):

- A#: [Solid] [Solid] [Solid]
- B♭: [Solid] [Solid] [Solid]
- B: [Solid] [Solid] [Solid]
- C: [Solid] [Solid] [Solid]
- C#: [Solid] [Solid] [Solid]
- D♭: [Solid] [Solid] [Solid]
- D: [Solid] [Solid] [Solid]
- D#: [Solid] [Solid] [Solid]
- E♭: [Solid] [Solid] [Solid]
- E: [Solid] [Solid] [Solid]
- F: [Solid] [Solid] [Solid]

Staff 4: F# G♭ G G# A♭ A A# B♭ B C

Fingering squares (from left to right):

- F#: [Solid] [Solid] [Solid]
- G♭: [Solid] [Solid] [Solid]
- G: [Solid] [Solid] [Solid]
- G#: [Solid] [Solid] [Solid]
- A♭: [Solid] [Solid] [Solid]
- A: [Solid] [Solid] [Solid]
- A#: [Solid] [Solid] [Solid]
- B♭: [Solid] [Solid] [Solid]
- B: [Solid] [Solid] [Solid]
- C: [Solid] [Solid] [Solid]

PAN-AMERICAN FINGERING CHART FOR CORNET,
TRUMPET, ALTO HORNS AND MELLOPHONE

(Also Baritone Horn in Treble Clef)

Squares below the notes indicate valves on cornet, trumpet, alto horns and mellophone. The left-hand square in each group of three represents the valve nearest the mouthpiece. Solid black squares indicate valves to be pressed down, while white squares indicate open valves.

There are alternate fingerings for several of the notes, but those shown here are the fingerings recommended for ordinary use.

FRENCH HORN

The French horn is of very long, small conical tubing and uses a small, deep mouthpiece. It possesses the harmonic scale illustrated on page 69, but owing to its extremely small tubing, the lower part of the scale is not easily played; the result is that music is written largely for the upper part. This gives the French horn the most complete harmonic playing scale of any instrument—a range of three octaves from C, octave below middle C, to C above the treble clef.

*Pan-American Double
French Horn in F and B \flat
No. 52-D*



*Pan-American Single
French Horn in F or E \flat
No. 50-D*

Owing to the fact that there are so many open tones that can be made without the aid of valves, the French horn requires an extremely well trained embouchure; the performer must depend upon the tension of his lips and the force of blowing to secure tonal accuracy. Due to the extensive compass of the French horn, most players specialize in playing either first or second horn parts, either developing an embouchure for the high notes of the first horn parts or the lower notes of the second horn parts.

French horns are built in both single and double horn models. The single horn is in key of F with extra slide to change to E \flat . It is used in F for orchestra and in E \flat for band, though the modern practice is to keep the horn in F and transpose the E \flat part. Double French horns are built in F with a rotary valve to throw the instrument into B \flat . The double horn has more open tones than the single horn and also has a wider playing range, extending the scale a fifth lower and higher. Moreover, it makes both the lower and higher notes easier to play.

F F# Gb G G# Ab A A# Bb B C C# Db

D D# Eb E F F# Gb G G# Ab A A# Bb

B C C# Db D D# Eb E F F# Gb G

G# Ab A A# Bb B C C# Db D D# Eb E

F F# Gb G G# Ab A A# Bb B C

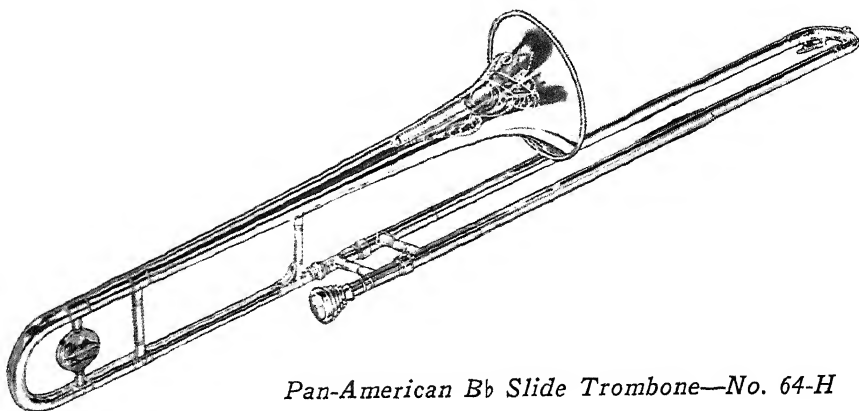
Detailed description: The chart consists of five systems. Each system shows a musical staff with notes and their corresponding fingering charts. The first two systems are in bass clef (F to Bb), and the last three are in treble clef (B to C). Each note has a 'T' above it indicating thumb valve use. Below each staff are two rows of squares: the top row for double horn and the bottom row for single horn. Shaded squares indicate valves down.

FINGERING CHART FOR SINGLE AND DOUBLE FRENCH HORN

Black and shaded squares indicate valves down. The upper horizontal row of squares is for double horn, and where "T" appears the thumb valve is to be used. The lower row of squares is for single horn.

Notice that the first two lines of notes are in bass clef, while the last three are in treble clef.

There are many alternate fingerings for both single and double horn, but those shown here are the fingerings recommended for ordinary use.



Pan-American B \flat Slide Trombone—No. 64-H

SLIDE AND VALVE TROMBONES

The trombone is kin to the trumpet, being cylindrical in two-thirds of its length and conical in the lower third, ending in a bell. Its tubing is twice as long, giving it a fundamental an octave lower than that of the trumpet. In the brass choir it furnishes a marvelous tenor voice. The tenor trombone is built in B \flat , although there are bass trombones built in B \flat , F and E. The range of the tenor trombone is from E below the bass clef to B \flat above.

The trombone has the harmonic scale shown on page 69 and the gaps are bridged by lengthening the tubing by moving the slide from the closed—or first—position to any of the six other positions, to play six half steps below the open tones. While each position is located at a definite distance from the closed position there are no markings on the slide; the ear and hand of the player must tell him when the correct length of tubing has been added. In this respect the trombone is similar to the violin. Valve instruments compare with stringed instruments that possess frets.

The bore of the trombone is larger than that of the trumpet, as is also the mouthpiece, although the shape of the mouthpiece is very similar. Tuning is done either in the slides or in the bell crook.

The valve trombone, as its name implies, uses valves instead of the slide to bridge the gaps in the scale. Its range is the same as that of the slide trombone and it is similar in tone and other respects.

E F F# Gb G G# Ab A A# Bb B

TROM. 7 6 5 4 3 2 1 7

■ ■ ■ ■ □ ■ □ ■ ■ ■ ■ □ □ □ □ □ □ ■ ■ ■

C C# Db D D# Eb E F F# Gb G

TROM. 6 5 4 3 2 1 5 4

■ □ ■ □ ■ ■ ■ ■ □ □ □ □ □ □ □ ■ ■ ■ ■ ■

G# Ab A A# Bb B C C# Db D D# Eb

TROM. 3 2 1 4 3 2 1 3

■ □ □ □ ■ □ □ □ ■ ■ □ ■ □ □ □ ■ □ □ □ ■ □ □

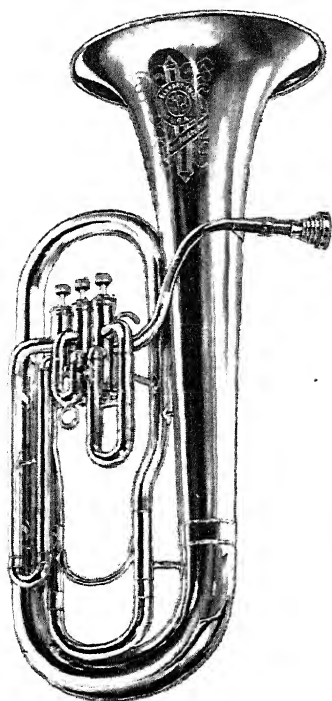
E F F# Gb G G# Ab A A# Bb

TROM. 2 1 5 4 3 2 1

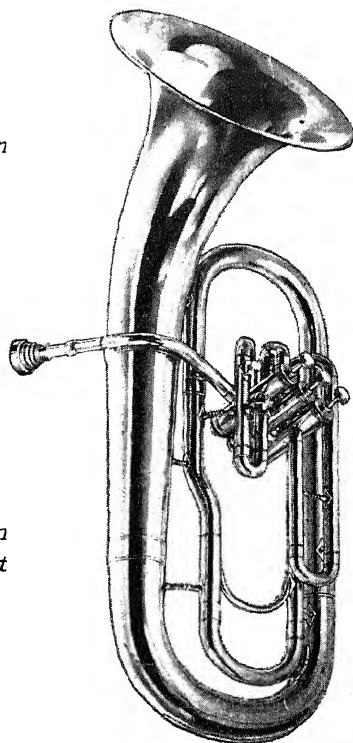
□ ■ □ □ □ □ ■ ■ ■ ■ □ □ □ ■ □ □ □ □ □

FINGERING CHART FOR TROMBONES, BARITONE AND EUPHONIUM

The figures below the notes indicate the trombone slide positions. Squares below the notes represent the valves on valve trombone, baritone and euphonium. Black squares mean valves down, and white squares valves open.



Left:
Pan-American
B \flat Upright
Euphonium
No. 56-I



Right:
Pan-American
B \flat Bell-Front
Euphonium
No. 52-I

EUPHONIUM

The euphonium is pitched in key of B \flat the same as the trombone, has the same playing range—from E below bass clef to B \flat above—but is of larger bore giving it a broader, more mellow tone quality. It fills the same position in the band as the cello in the orchestra and is an excellent solo and harmony instrument.

The harmonic scale of the euphonium is shown on page 69, but due to the fact that the bore is large and the lower range of the scale is employed, the gaps in the usable scale are large. To overcome this some euphoniums are made with a fourth valve which improves the tonal quality of the lower tones and gives the instrument an extended compass.

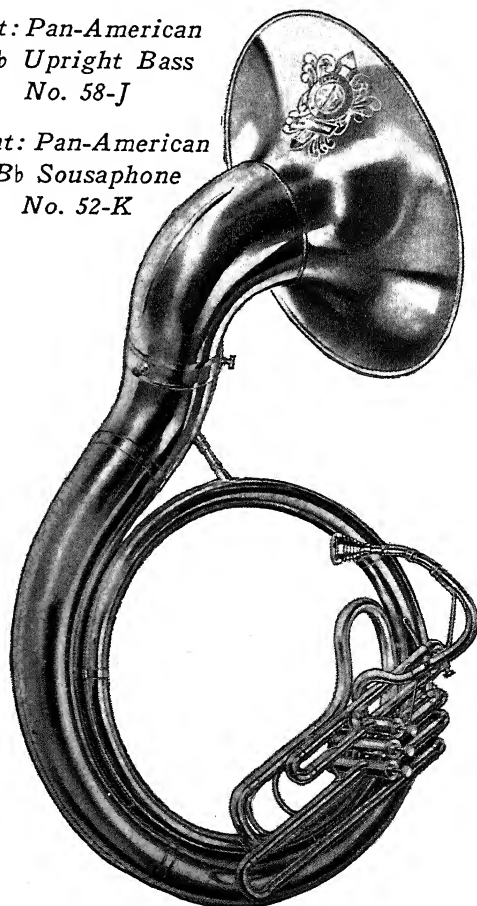
The baritone is similar to the euphonium but is built with smaller bore. It is pitched in B \flat and generally has only three valves, giving it a more limited playing range than the euphonium. Music for the baritone is usually written in the bass clef. Tuning on both baritone and euphonium is done by pulling a tuning slide. (Fingering chart on page 57).

UPRIGHT BASS AND SOUSAPHONE



*Left: Pan-American
BBb Upright Bass
No. 58-J*

*Right: Pan-American
BBb Sousaphone
No. 52-K*



These instruments are about twice the length of the trombone and baritone and about four times the length of the cornet and trumpet; therefore the fundamental note is an octave lower than that of the trombone and baritone and two octaves below that of the cornet and trumpet. The large bore and large mouthpiece give a deep, rich, organ-like tone.

These horns are built in both Eb and BBb, with the deeper-voiced BBb model reigning the favorite.

Both upright basses and sousaphones are built with three valves and have a range from E below the bass clef to F above. Models are also built with a fourth valve which enables the player to reach additional notes in the bottom of the scale.

E F F# Gb G G# Ab A A# Bb B C

Diagram showing musical notation for Eb instrument (Bass) for notes E, F, F#, Gb, G, G#, Ab, A, A#, Bb, B, and C. Below the staff are two rows of squares representing valve positions: the upper row for BBb instruments and the lower row for Eb instruments. Shaded squares indicate valves down.

C# Db D D# Eb E F F# Gb G G# Ab A

Diagram showing musical notation for Eb instrument (Bass) for notes C#, Db, D, D#, Eb, E, F, F#, Gb, G, G#, Ab, and A. Below the staff are two rows of squares representing valve positions: the upper row for BBb instruments and the lower row for Eb instruments. Shaded squares indicate valves down.

A# Bb B C C# Db D D# Eb E F F# Gb

Diagram showing musical notation for Eb instrument (Bass) for notes A#, Bb, B, C, C#, Db, D, D#, Eb, E, F, F#, and Gb. Below the staff are two rows of squares representing valve positions: the upper row for BBb instruments and the lower row for Eb instruments. Shaded squares indicate valves down.

G G# Ab A A# Bb B C C# Db D D# Eb

Diagram showing musical notation for Eb instrument (Bass) for notes G, G#, Ab, A, A#, Bb, B, C, C#, Db, D, D#, and Eb. Below the staff are two rows of squares representing valve positions: the upper row for BBb instruments and the lower row for Eb instruments. Shaded squares indicate valves down.

PAN-AMERICAN FINGERING CHART FOR BB^b AND Eb UPRIGHT BASSES AND SOUSAPHONES

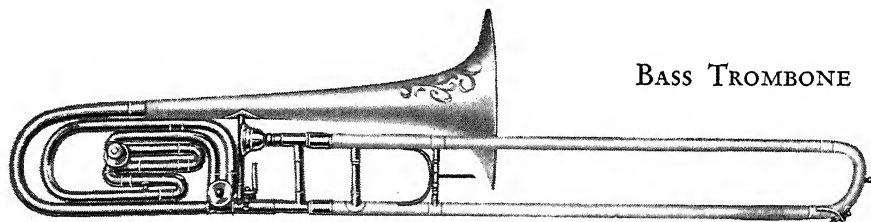
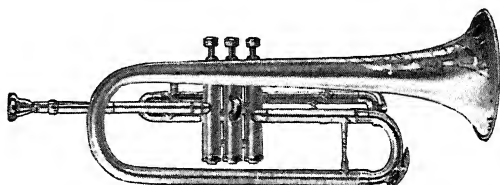
Black and shaded squares indicate valves down. The upper horizontal row of squares is for BB^b basses and sousaphones, while the lower row is for those in Eb.

OTHER BAND AND ORCHESTRA INSTRUMENTS

The instruments illustrated and described on the preceding pages comprise the most essential instruments for the band and orchestra except, of course, violins, violas and other string instruments which are used only in the orchestra. In addition to these, however, there are found in larger organizations several other instruments which help to solidify and beautify the tonal quality of the ensemble.

FLUEGELHORN

The fluegelhorn is a descendent of the old keyed bugle. Its larger bore tubing gives it a much broader tone than that of the cornet or trumpet. Built in the key of B \flat with playing range and fingering identical to that of the cornet. Used mainly in bands of medium or large size.



BASS TROMBONE

The bass trombone is built in B \flat , the same as the tenor, but is equipped with a rotary attachment to F and a slide to E, which extends the range below that of the tenor trombone to C (when F attachment is used) and to B (when the E slide is employed). Used in large bands and symphony orchestras.

CONTRA-BASSOON

The contra-bassoon is an important member of the bass section of large bands and orchestras, adding a broad, deep bass voice. It is a non-transposing instrument, being built in the key of C, and pitched one octave below the bassoon.

ENGLISH HORN

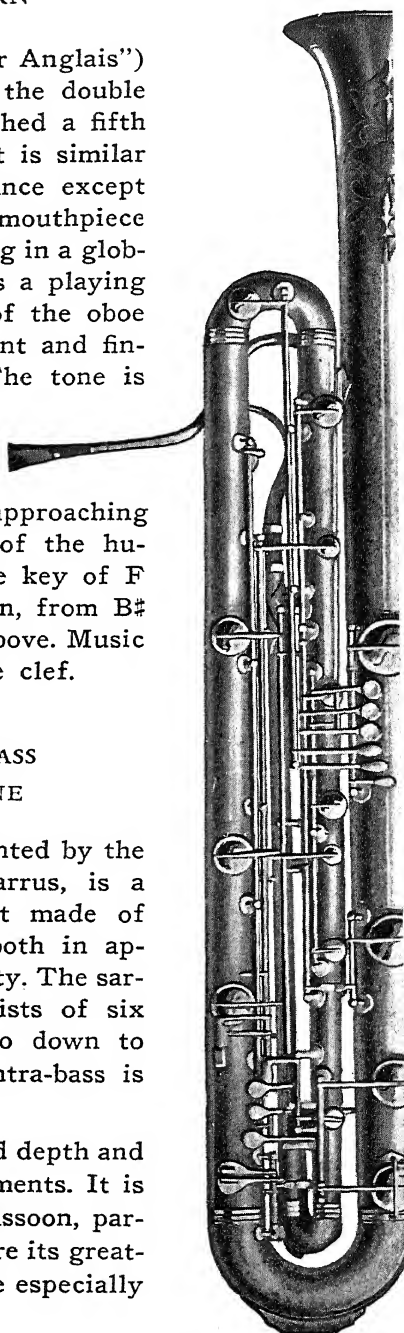
The English horn ("Cor Anglais") is the alto member of the double reed family, being pitched a fifth lower than the oboe. It is similar to the oboe in appearance except that it has a curved mouthpiece and a longer body ending in a globular shaped bell. It has a playing range similar to that of the oboe and the key arrangement and fingering are identical. The tone is

dreamy and plaintive, approaching somewhat the quality of the human voice. Built in the key of F with a range, as written, from B# below treble clef to F above. Music is written in the treble clef.

E^b CONTRA-BASS
SARRUSOPHONE

The sarrusophone, invented by the French bandmaster, Sarrus, is a double reed instrument made of brass and is unusual both in appearance and tonal beauty. The sarrusophone family consists of six models ranging from B^b soprano down to E^b contra-bass. Of these the contra-bass is the most popular.

The tone is of great sonority and depth and blends splendidly with all instruments. It is an excellent substitute for the bassoon, particularly for outdoor playing, where its greater power and quicker response are especially desirable.



CHAPTER 5

PROPER CARE OF INSTRUMENTS

The instructions given below will, if followed carefully, insure a good working instrument at all times. However, if your instrument becomes damaged or out of adjustment and fails to function properly, do not attempt to fix it yourself but take it to a skilled instrument repair man or send it to the factory for proper attention.

A small piece of camphor gum (obtainable at drug stores) when kept in the instrument carrying case helps to prevent discoloration of the metal and also serves as a sterilizer.

1. VALVE INSTRUMENTS

Keep your instrument clean. This is important, not only on account of the matter of appearance, but also because the valves and slides will give much better service if they are not permitted to become clogged with foreign matter.

Avoid the use of abrasive cleaning agents, because they will mar the surface of your instrument. A narrow strip of cloth should be used to clean those parts of the instrument which cannot be reached with the fingers.

From time to time it is advisable to clean the inside of the instrument. The best cleanser for this purpose is Ivory soap and water—distilled water preferably, particularly in localities where the water has excessive mineral content. Dissolve the soap in warm (not hot) water and pour it into the bell of the instrument, working the valves so that it will pass through the valve slides and loosen all the corrosion and dirt inside the instrument. After this has been done, the inside of the instrument should be rinsed with clear cold water.

All valves should be cleaned occasionally. Remove the pumps or pistons, wash them and the inside casings with a warm solution of Ivory soap and water, then wipe with a soft, clean cloth and swab the inside of the valve casing, using a rod wiper. Dip the pistons in clean cold water and replace in the casing.

The pistons are removed by unscrewing the valve caps, which permits the pumps or pistons to be lifted out bodily. Each piston is

stamped with a number to correspond with the casing in which it belongs. When you replace the pistons be sure to put them in their proper casings. The numbers start from the mouthpiece end and are numbered one, two, three. When the piston has been replaced and before the valve cap has been screwed on, depress the piston once or twice to be sure that it is fitted properly.

Do not use valve oil on new instruments as the valves are usually fitted very closely and even the lightest oil is too heavy. Water is the best lubricant to use; oil is recommended for old and worn valves only.

Valve and tuning slides should be kept in good working condition by occasional application of a small amount of clear vaseline.

Dents in valve casings or slides will affect the playing qualities of the instrument and should be removed by an expert repair man.

2. FRENCH HORN

The general instructions for the care of valve instruments apply also to French horns. The main exception, of course, is the valves. The French horn has rotary type valves instead of the piston type used on other instruments. They are more complicated than the piston valve and therefore require more attention. In adjusting them be sure the string is kept tight and securely fastened. Do not remove the valve itself unless absolutely necessary, and then note carefully how it is assembled and be sure it is reassembled in the same manner.

3. SLIDE TROMBONE

The instructions for cleaning valve instruments apply also to the slide trombone, but extra care should be taken not to damage the slides. Do not press too hard with the cleaning or polishing cloth because trombone slides are supported only at the end of the inner slide, and for this reason even comparatively light pressure will be sufficient to spring the tubing and cause the slides to bind and drag. Trombone slides are built to operate with extreme lightness, and consequently cannot withstand abusive treatment.

Never drop your slides or let them strike the floor heavily on the bow end, as this is likely to spread the bow and make the slides bend. Never strike or bump the slides against anything as this will bend or dent them and impair their action.

4. SAXOPHONES

Keep your saxophone clean. Remove all moisture that accumulates in the bow of the instrument before placing it in its case. Swab out the inside frequently. The mouthpiece should be washed at frequent intervals with lukewarm water and Ivory soap. Do not use water on the inside of the saxophone as it will harden the pads.

The mechanism should be carefully oiled at frequent intervals and since the bearings are so small, only the finest grade of special saxophone oil should be used. Heavier oil will gum and impair the action. The oiling should be done with a toothpick or fine wire. Dip the toothpick in the oil and then touch it to the bearing. This small amount of oil is sufficient to lubricate the bearing and it avoids the spreading of excess oil which will gather and hold dust particles, particularly on exposed rods and posts.

Cork grease should be used on the mouthpipe cork to preserve it and assure easy assembly.

For annual overhaul or complete repadding of any saxophone, it is usually best to have the work done by an expert saxophone repairman, or to send the instrument to the factory.

NOTE: All saxophones, clarinets, flutes, and other woodwinds are very delicate instruments and should be handled with special care. Do not try to tinker with the mechanism. If anything is wrong have adjustments or repairs made by experienced workmen who have the special tools and equipment needed for these instruments.

5. METAL CLARINET, FLUTE AND PICCOLO

In regard to cleaning and oiling, the instructions for the care of saxophones apply to metal clarinet, flute and piccolo. Above all acquire the good habit of handling these instruments as carefully as an expensive and delicate piece of mechanism should be handled. Careful handling will eliminate the necessity for frequent adjustments of the mechanism.

The head joints on flute and piccolo should be given a thin coating of clear vaseline occasionally to assure easy assembly and prevent corrosion at the joints.

6. OBOE

The mechanism of the oboe is extremely delicate and care should be taken in cleaning and polishing it to prevent any damage. The bore of this instrument is so small that swabs cannot be used throughout the entire length. Feathers must be used to clean the small end. The Pan-American oboe is made of grenadilla wood and should be oiled inside the bore as in the case of other wood instruments. Keep it clean. Cork grease should be used on all joints to preserve the cork and assure easy assembly.

7. WOOD INSTRUMENTS

It is particularly important to keep a wood instrument dry. Dry it out with a swab after each performance and leave the case open if possible when the instrument is not being carried. This allows air to get to the instrument and will prevent a lot of checking and cracking. Wood instruments are not guaranteed against checking or cracking and constant care must be taken to keep them in perfect condition.

After the instrument has been used for the first time, dry it out and spread a very thin film of linseed oil in the bore. Care must be taken not to deposit too much as it will tend to harden the pads or make them stick.

Oiling can be done by drawing through the bore a small piece of cloth which has been dipped in linseed or olive oil and wrung out until no more oil can be squeezed from it. It may be necessary to draw the cloth through a couple of times in order to deposit the film evenly over the entire bore.

Oiling the bore should be done once or twice a week while the instrument is new. This should be done for the first three weeks. Once a month is sufficient for the next six or eight months, in which time it should have absorbed all the oil it will hold.

Wood instruments should never be subjected to extreme changes of temperature. Never warm up an instrument by blowing upon or into it, as this may cause surface checks and often real cracks.

CARE AND PRESERVATION OF REEDS

The bamboo cane from which reeds for musical instruments are made is cultivated principally in the rivers of southern France; dampness, therefore, is a natural requirement of reeds. Heat is quite foreign to their nature and they should be kept in a cool place. This applies to all reeds, but especially to oboe, English horn, and bassoon reeds, which are much more pliable than other reeds. Only a small quantity of wood or pitch is left on the cane after it is prepared and gauged for manufacture, and it is very sensitive to the slightest change in temperature.

A reed case should be used, preferably one with an oiled silk lining. Never lay your reed case in a warm place, or keep it in your pocket—especially an inside pocket—as the heat of the body is detrimental to the reeds.

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CHAPTER 6

THE MECHANICS OF MUSIC

Musical sounds may be defined as "the effect produced on the brain by transmission through the ear and the auditory nerves, by the successive striking of waves of air on the drum of the ear."
(*Mahan.*)

When these sound waves are of equal length and frequency they make tones. When they are of unequal length they make noise.

Musical tones are produced in instruments by causing the column of air contained in the instrument to vibrate. In cup mouth-piece instruments, such as cornets and trombones, the lips of the player furnish the vibration. In saxophones, clarinets and other reed instruments the source of vibration is the reed. The column of air in flutes and piccolos is set vibrating by blowing across the opening in the mouthpiece, in the same manner as one would make a sound by blowing across the mouth of a bottle.

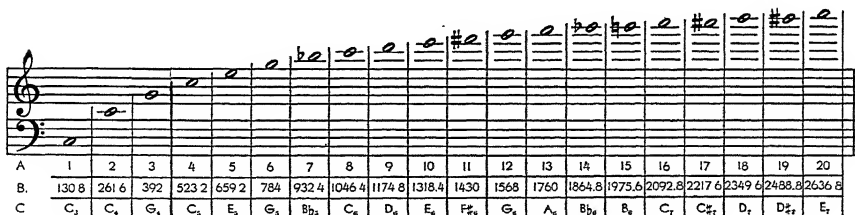


Figure 1

The harmonic scale, produced when the tone wave of a horn divides into smaller sections. The line of figures marked "A" shows the number of the note in the harmonic scale. Line "B" shows the vibration rate of each, while line "C" shows their relation to middle C. These are the notes that we call overtones. The fundamental, or lowest note, predominates over all the overtones and determines the pitch of the note, while the overtones sound with the fundamental in lesser volume, giving richness of tone quality.

THE FUNDAMENTAL NOTE

When the column of air in the instrument vibrates as one unit, the sound produced is called the fundamental note of the instrument. As the pressure of the lips is increased the column of air can be made to vibrate in two, three, four, five or more parts, producing the harmonics of the fundamental tone. It is almost impossible to produce this fundamental note except on instruments of large bore, such as euphoniums or basses. The lowest tone used on most instruments is usually the first octave above the fundamental, produced by breaking the complete tone wave into two waves.

The bugle provides a good example of how breaking the complete wave into smaller waves produces different tones. The lowest note used on a bugle is middle C, an octave above its fundamental note. This is produced by breaking the complete wave into two waves. By holding the lips tighter and blowing still harder, three waves will result, each approximately one third as long as the fundamental, and the note produced is G. When the lips are tightened still more and the blowing pressure increased, four waves are created, each about one-fourth as long as the complete wave, and the note sounded is C, two octaves above the fundamental. When five waves are produced, E is sounded, and when six are produced, G above the staff is produced.

If the performer were equal to the task he could go on and on compelling the wave to divide into 7, 8, and up to 20 or more separate waves producing the notes shown in Figure 1. These notes would all be the harmonics of the fundamental and the resulting scale would be the harmonic scale of the instrument. As shown in Figure 1, there are wide gaps in the lower part of the scale but as the higher harmonics are reached the notes are closer together until when the 13th harmonic is reached the notes are a half step apart. In this upper range we have all the notes we need for a chromatic scale, but in the lower range there are some wide gaps that must be bridged over in some way.

BRIDGING THE GAPS

In instruments these gaps in the harmonic scale are bridged by valves, slides or keys.

In the trombone, slides are provided which lengthen the tubing enough to produce the notes to fill in, while on valve instruments the gaps in the scale are bridged by adding various lengths of tubing to the open tones by means of the valves. See Figure 2. The first valve (the one nearest the mouthpiece) opens a length of tubing which enables the performer to play a whole tone lower than the open note. The second valve opens up a half tone and the third opens up three half tones, or a tone and a half.

By combining the various valves, more than $1\frac{1}{2}$ tones may be added. The combination of 2 and 3 adds 2 full tones; 1 and 3 combine to make $2\frac{1}{2}$ tones; by combining all three, 3 tones are added. These combined lengths of tubing enable the performer to reach 6 half tones below any

open note and are sufficient to bridge all the gaps in the harmonic scale except in the first octave above the fundamental, in which only 6 of the 12 half tones are available. On instruments of large bore—euphoniums and basses—the addition of a fourth valve adds two full tones and completes the scale to the fundamental.

On woodwind instruments the gaps in the scale are bridged by a key mechanism which regulates the length of the tone wave and determines the tone to be played. The uppermost open hole largely determines the length of the tone wave. By starting with all holes closed, the player obtains the ascending scale by opening successive holes, starting with the lowest.

Saxophones, flutes, oboes and other woodwinds are known as octave instruments; that is, the lower two octaves are fingered the same, the fingering being thrown into the desired octave by operating the octave mechanism; or, on flutes and piccolos, by changing the angle and force of blowing across the mouthpiece. The clarinet is peculiar, however, in that its harmonic scale comprises only the odd overtones. The length of its fundamental tone wave breaks up into

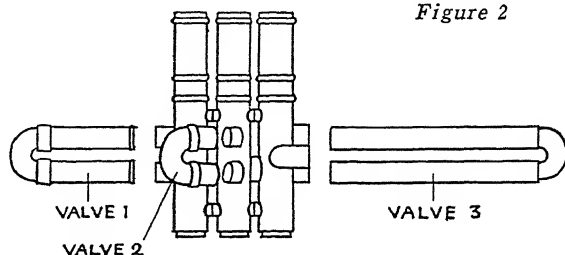


Figure 2

Above is shown the length of tubing added when each valve is opened. These lengths, when added to the natural length of the horn, separately or in various combinations, lengthen the total tubing so as to play the notes missing from the harmonic scale.

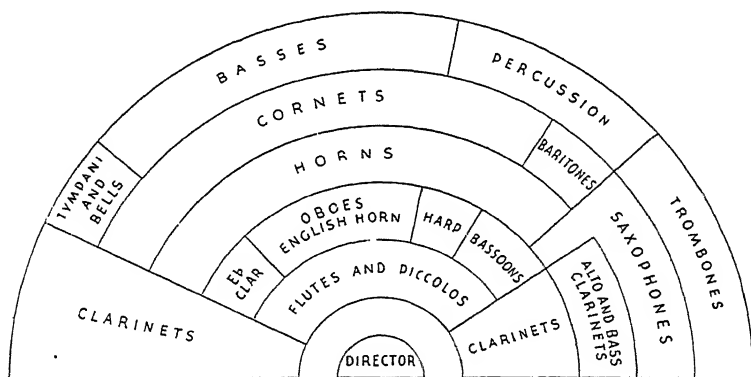
three parts but will not break up into two or four; it breaks up into five parts but will not break up into six. In other words, the first harmonic above the fundamental on a clarinet is not an octave, but a twelfth, leaving a gap of $9\frac{1}{2}$ whole tones to be bridged.

The second, fourth, sixth—all the even harmonics are missing from the scale of the clarinet, leaving wider gaps than on all other wind instruments that must be bridged. That is why a great number of keys are necessary on the clarinet and why, unlike the octave instruments, it is necessary to finger each note in each octave differently.

CHAPTER 7

SEATING PLANS AND TUNING CHARTS

Chairs and music stands should be set in place before the band convenes. This should be done by someone appointed for the purpose. If the seating plan cannot be marked permanently on the floor, the property man should have a diagram to use as a guide. This diagram should be prepared by the bandmaster, and can be based on the seating plans suggested in this chapter.



SUGGESTED SEATING ARRANGEMENT FOR BAND

This band seating arrangement has gained wide favor, and is now used by many directors of the finest high school bands in the country. By placing the woodwinds in front, the brass instruments in the middle center and the bass and percussion in the center rear, the director obtains what most nearly approaches a symphony arrangement of the instruments. This provides good tone balance and coloring because the softer voiced woodwinds are given the preferred positions, the stronger brasses face the audience, and both are backed by the percussion and basses—the latter with their bells forward so they best can be heard both by the players and the audience.

Tuning BAND Chart

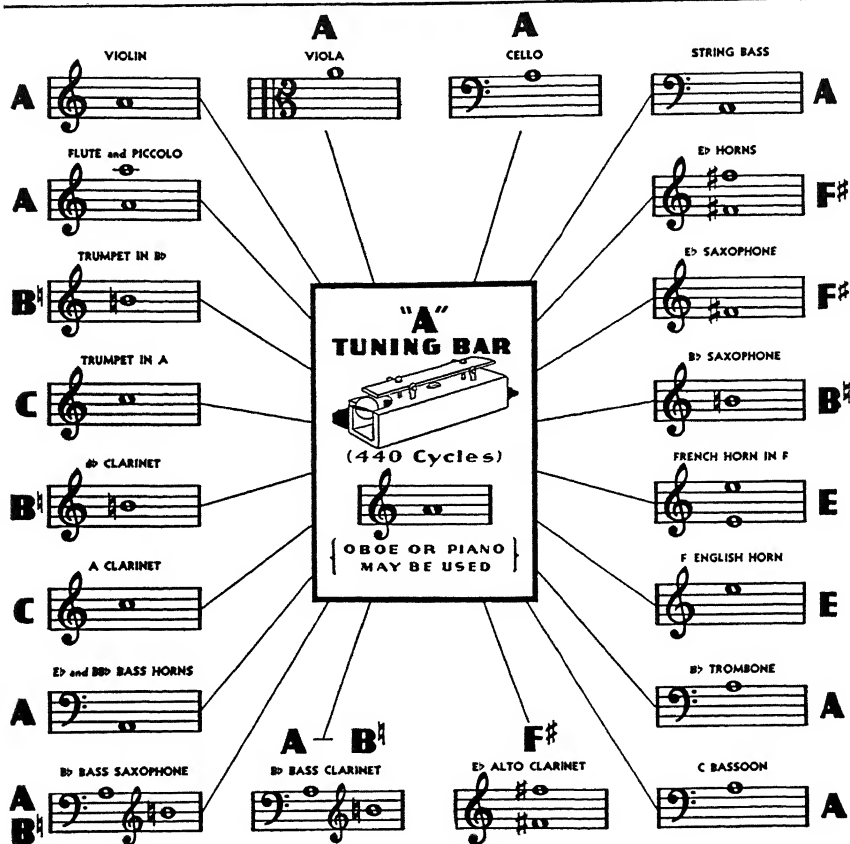
"B \flat " TUNING BAR
 (466.2 Cycles)
 { OBOE, B \flat CLARINET OR B \flat CORNET MAY BE USED }

C FLUTE and PICCOLO (B \flat)
B \flat CORNET and TRUMPET (C)
E \flat ALTO HORN (G)
F HORN IN F (F)
B \flat BARITONE HORN (ALSO EUPHONIUM) (B \flat)
HORN IN B \flat (C)
B \flat TROMBONE (B \flat)
E \flat SARRUSOPHONE (G)
E \flat and B \flat BASS HORNS (B \flat)
F ENGLISH HORN (F)
CORNET IN E \flat (G)
B \flat BASS SAXOPHONE (B \flat)
E \flat BARITONE SAXOPHONE (G)
E \flat ALTO SAXOPHONE (G)
B \flat TENOR SAXOPHONE (ALSO SOPRANO SAXOPHONE) (C)
C BASSOON (B \flat)
E \flat ALTO CLARINET (G)
B \flat CLARINET (C)
C OBOE (B \flat)
E \flat CLARINET (G)
D \sharp PICCOLO and FLUTE (A)
B \flat FLUTE and PICCOLO (B \flat)

TUNING CHART FOR BAND

A tuning bar sounding B \flat (466.2 cycles or vibrations per second, which is the standard set by the U. S. Bureau of Standards) is recommended for use in tuning the band because it assures accurate pitch regardless of weather or climatic conditions. The band may, lacking a tuning bar, be tuned to the notes shown for the oboe, the B \flat clarinet or the B \flat cornet. But, since the pitch thus given may vary, this tuning is uncertain.

Tuning ORCHESTRA Chart

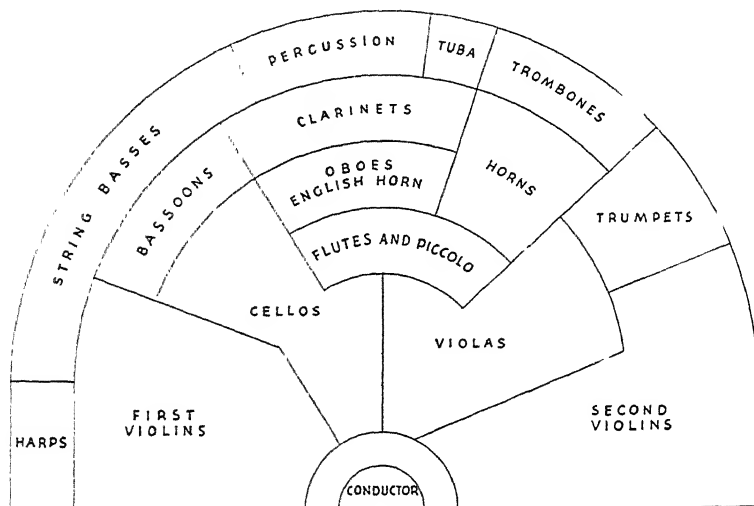


TUNING CHART FOR ORCHESTRA

For accurate pitch, it is recommended that orchestras tune to an A-440 tuning bar, which will assure true pitch under all weather and climatic conditions. However, pitch may be taken from the piano or the oboe. If there is no oboe, the tuning note may be taken from the clarinet. The string instruments are tuned first, then the woodwinds and finally the brasses. An A-440 tuning bar is a good, enduring investment for orchestras.

SUGGESTED SEATING ARRANGEMENT FOR ORCHESTRA

The string instruments—violins, violas, and cellos—are naturally given preferred positions in the seating arrangement of the orchestra with the reeds and brasses in the background. For smaller organizations simply bring the various sections closer together, keeping to the general arrangement as much as possible.



PAN-AMERICAN VISUAL EDUCATION AIDS

The tuning charts on the two preceding pages are available in wall hanger size, 19" x 25". They are printed in two colors on heavy paper stock, and tinned across the top and bottom. Other wall charts published by Pan-American and illustrated elsewhere in this book are the following:

Correct Posture chart
Tune-up Fanfare chart
Instrument Family charts (3)

Instrument Fingering charts (6)
Principal Major Scales chart

The instrument fingering charts in Chapter 4 are also available in card size, 6" x 10". For further details and prices of Pan-American teaching aids, write Dept. 5700, Pan-American Band Instruments, Elkhart, Indiana.

Correct POSTURE Chart

for Band and Orchestra Musicians

Photos posed by UNIVERSITY OF ILLINOIS MUSICIANS



University of Illinois Concert Band

COMPILED BY

Pan-American
BAND INSTRUMENT & CASE CO.
PAN AMERICAN BLDG. ELKHART, INDIANA



CORNET and TRUMPET



BELL RIGHT
EUPHONIUM



UPRIGHT
EUPHONIUM



FRENCH HORN



MELLOPHONE
and CIRCULAR ALTO



UPRIGHT ALTO



TROMBONE



OBOE
and ENGLISH HORN



B \flat CLARINET



ALTO CLARINET



BASS CLARINET



SOUSAPHONE



FLUTE and PICCOLLO



ALTO SAXOPHONE



TENOR SAXOPHONE



BARITONE SAXOPHONE



BASSOON



UPRIGHT BASS



VIOLIN



VIOLA



CYMBALS



BASS DRUM



CELLO



STRING BASS



STREET DRUM



CONCERT SNARE DRUM



TYMPANI

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TUNE-UP FANFARE



VISUAL EDUCATION AID
PAN-AMERICAN BAND INSTRUMENT COMPANY
 ELKHART, INDIANA
MAKERS OF PAN-AMERICAN AND CAVALIER BAND INSTRUMENTS



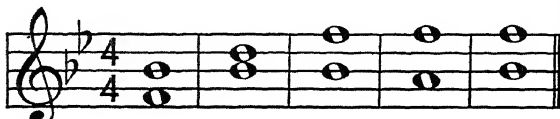
1

B^b CLARINET
CORNET
TRUMPET
TENOR SAX
BASS CLARINET



2

FLUTE
OBOE



3

E^b CLARINET
ALTO CLARINET
ALTO SAX
BARITONE SAX
E^b ALTO HORN



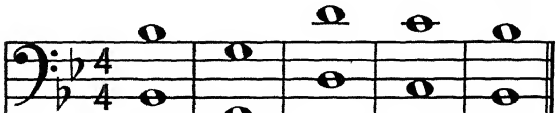
4

HORNS IN F
ENGLISH HORN



5

BASSOON
BARITONE
TROMBONE
BASS



Colored notes in first measure may be played for tuning all instruments to concert-B^b.

CHAPTER 8

THE MARCHING BAND

Marching is one of the functions of the organized band. Every band is expected to be able to march well, and soon after it is organized it is likely to be called upon to perform at athletic contests and to lead parades. As a source of great pride both to the community and the school or other organization which it represents, the marching band obligates itself to make a good showing. In this connection, it is well to remember that many people in the community never see the band except when it is on the march.

PRECISION

In all aspects of appearance—maneuvers, alignment of ranks and files, carriage, uniformity of action—the marching band must be precise. It must also maintain a regular cadence and play with the proper volume and balance while marching.

Obviously, this type of band performance contrasts greatly with indoor concert playing. There are many different conditions with which band members will have to become familiar. First of all, because of different acoustics, instruments do not sound outdoors like they do indoors. In the second place, the formation of a marching band requires entirely different grouping of instruments from that of the concert band. Finally, the handling of instruments while standing or marching presents problems not encountered in the seated concert band, such as position of instruments and reading music from lyres.

MARCHING FORMATION

The accompanying diagram shows the general formation for a marching band. The formation will, of course, vary as instrumenta-

tion varies. The placing of groups of instruments is based on sound reasons: for example, trombones go in the front row so that there will be no interference with their slides. And the placement of the drums in the center of the formation enables all players to hear them better and consequently to maintain a uniform tempo.

CLARINETS • FLUTES • PICCOLOS

CLARINETS

SAXOPHONES

CORNETS

DRUMS

HORNS

SOUSAPHONES AND BARITONES

TROMBONES

DRUM
MAJOR

MANEUVERS

Before a band can attempt the formation of initial letters and other large and complicated maneuvers, it must master all the elementary movements of street marching, for these movements are the basis of all maneuvers. Several good handbooks have been published which explain in detail and with diagrams all the movements required of the band. The principal movements they describe include the following:

- | | |
|-------------------|-----------------------|
| 1. Forward March | 7. Increase Front |
| 2. Halt | 8. Right Oblique |
| 3. Column Right | 9. Left Oblique |
| 4. Column Left | 10. Column Half Right |
| 5. Countermarch | 11. Column Half Left |
| 6. Diminish Front | |

The band must be able to do all these movements either while playing or while not playing. It must also be able to start and cease playing while marching.

THE DRUM MAJOR

The drum major is the tactical commander of the marching band. He should be carefully chosen for his ability to handle and control people with tact, and for other qualities such as neatness of appearance, physical endurance and knowledge of music. He should be able to anticipate and interpret the orders of the director. He is responsible for the discipline of the marching band and for the proper execution of orders while on the march. The band should be taught to watch the drum major and heed his signals at all times.

THE STARS AND STRIPES

The band, both in concert and on the march, will on many occasions use the national flag in its program. So that the flag can be rendered the courtesies to which it is entitled, everyone—those responsible for the program, the musicians and the audience—should know the proper forms of civilian respect for the flag. Among the rules set forth in the Flag Code, adopted by the National Flag Code Conference of 1923 and 1924, and passed by the Congress of the United States in June, 1942, are the following:

1. The National Flag should be raised and lowered by hand. It should be displayed only from sunrise to sunset, or between such hours as may be designated by proper authority.
2. When displayed with another flag from crossed staffs, the Flag of the United States of America should be on the right (the Flag's own right) and its staff should be in front of the staff of the other flag.
3. When the Flag is displayed in a manner other than by being flown from a staff, it should be displayed flat, whether indoors or out. When displayed either horizontally or vertically against a wall, the union should be uppermost and to the Flag's own right, that is, to the observer's left. When displayed in a window it should be displayed in the same way, that is, with the union or blue field to the left of the observer in the street. When festoons, rosettes or drappings are desired, bunting of blue, white and red should be used, but never the Flag.
4. When carried in a procession with another flag or flags, the Stars and Stripes should be either on the marching right, or when there is a line of other flags, our National Flag may be in front of the center of that line.
5. When a number of flags of states or cities or pennants of societies are grouped and displayed from staffs with our National Flag, the latter should be at the center or at the highest point of the group.
6. When the flags of two or more nations are displayed they should be flown from separate staffs of the same height and the flags should be of approximately equal size. International usage forbids the display of the flag of one nation above that of another nation in time of peace.
7. During the ceremony of hoisting or lowering the Flag, or when the Flag is passing in a parade or in a review, all persons present should face the Flag, stand at attention, and salute. Those present in uniform should render the right hand salute. Those men not in uniform should remove their headdress with the right hand and hold it at the left shoulder, the hand being over the heart. Women should salute by placing the right hand over the heart. The salute to the Flag in a moving column is rendered as the Flag passes.
8. Take every precaution to prevent the Flag from becoming soiled. It should not be allowed to touch the ground or floor, nor to brush against objects.

THE NATIONAL ANTHEM

The Star Spangled Banner should be played entirely through so that both words and music are complete. It should never be played as part of a medley.

UNIFORMS

Uniforms are made to order, and are never taken out of stock for immediate delivery. If new uniforms are desired for some special occasion, it is wise to allow ample time for their completion. Also allow sufficient time for transportation of the uniforms from the point of manufacture.

When ordering new uniforms or asking for quotations on them, be specific in the following details:

1. Style—select from catalogs or literature.
2. Material—cotton or wool.
3. Colors—school colors involved.
4. Number—quantity of uniforms needed.
5. Delivery date—when they are needed.
6. Sizes—junior high, senior high or college.
7. Primary purpose of uniform—concert, marching, football, festival or contest, parade, general.

Uniform manufacturers are prepared to give expert technical advice on the selection of designs, colors, sizes and materials. A uniform design may be copyrighted, which makes it illegal for anyone but the originator to use it.

IMPORTANT MUSICAL TERMS AND THEIR DEFINITIONS

Accelerando: increase gradually in speed.

Adagio: very slow, demanding much expression in the performance.

Adagio Cantabile E Sostenuto: slow, with a graceful, ornamental and sustained expression.

Allegro: gay, quick. A term expressive of the third degree of musical rapidity, generally applied to lively movements.

Allegro Agitato: quick and agitated.

Allegro Vivace: with vivacity.

Andante: moderately slow, gentle, tender performance.

Andante Con Moto: a little faster than *Andante*.

Andante Maestoso: slow, with majesty.

Andante Non Troppo: slow, but not too much so.

A Tempo: resume the original pace.

Forte (f): loud.

Fortissimo (ff): very loud.

Grave: very grave and slow motion.

Largo: a slow motion used for solemn effect.

Lento: slow.

Crescendo: gradually louder.

Decrescendo: gradually softer.

Moderato: a moderate degree of quickness.

Piano (p): soft.

Pianissimo (pp): very soft.

Presto: very quick; faster than *Allegro*.

Ritardando: retard the pace.

Stringendo: hasten the pace.

Vivace: in a brisk and animated style.

CHAPTER 9

CONDUCTING

BATON TECHNIQUE

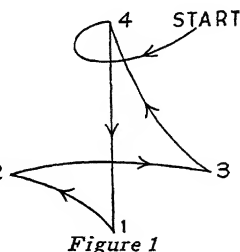
The director of the band or orchestra should stand in front of the center of the organization on a raised platform so that he can see all the musicians, and be seen by them. His music stand should be low enough that all movements of the baton are visible to every member of the organization.

The baton used should be of a light color so that it can be readily seen, and should not be too heavy. It should be held in the right hand with the knuckles down and the thumb on top.

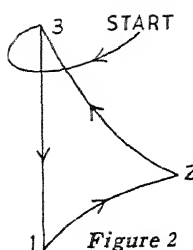
To secure the players' attention, rap on the stand with the baton. Then raise both hands to shoulder level until all the instruments are in playing position. A preparatory up beat is made before starting to beat time. This is made with both hands, bringing them in an upward sweep in front of the body after which the left hand rests while the right hand beats time. The left hand, however, is used throughout the selection to indicate expression and to signal solo parts. When not in use it is held in front of the body in a graceful manner.

FOUR-FOUR TIME

After the preparatory up beat, the movements of the baton in four-four time are down for the count of one, left for the count of two, right for the count of three and up to the starting position for the count of four. Figure 1 shows the complete movement including the starting up beat. Very fast four-four time can be beaten the same as two-four time—two beats to the measure. (See Figure 4.) In very slow four-four time where it is necessary to indicate the eighth notes, beat twice down, twice to the left, twice to the right and twice up.



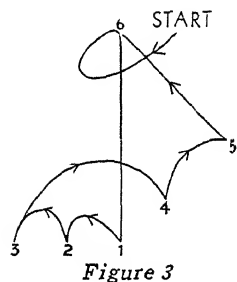
THREE-FOUR TIME



The baton movements for three-four time, shown in Figure 2, form a triangle. The first beat (after the starting up beat) is down, the second to the right and the third up to the starting position. For fast three-four or waltz time the usual beat is one to the measure—down on the count of one and up on the count of three.

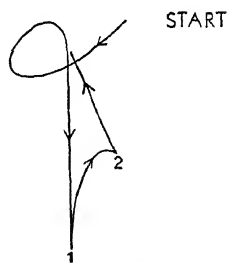
SIX-EIGHT TIME

Six-eight time is conducted with either two or six beats to the measure, depending upon the tempo. For slow or moderate tempos beat six to the measure, as shown in Figure 3—down for count of one, to the left in small arcs for two and three, to the right for four, up to the right for five and back to the starting position for six. A variation of this is to beat down, left, right, left, left and up; or form a double triangle (as in three-four time) three beats to the left and three to the right.



OTHER TIME SIGNATURES

Two-four time is beaten the same as fast six-eight time—down for the count of one, up and to the right for the count of two, and back to the starting position. See Figure 4. For extremely slow two-four time use the same baton movements as for four-four time. For extremely fast two-four movements beat one to the measure, down for the count of one and back to the starting point for the count of two.



Nine-eight time, if not too slow, may be beaten the same as three-four time—down, right and up. For a very slow tempo give three small beats in each direction—three down, three right, and three up.

Twelve-eight time is beaten the same as four-four time—down, left, right, and up—if the tempo is not too slow. For slow tempo give three small beats in each direction—three down, three left, three right and three up.

THE LEFT HAND

The left hand rests while the right hand indicates the tempo, but it comes into use to indicate expression. To indicate pianissimo extend the left hand with palm down, or place the first finger to the lips for extreme pianissimo. Going from pianissimo to fortissimo bring the extended hand up, slowly clenching the fist and emphasizing the beat until the desired volume is reached. The baton beats, too, should vary with the expression—light for pianissimo and heavy for fortissimo.

For a diminuendo extend the left hand, palm down, and bring the hand down until the volume reaches the desired point.

The left hand is also used to cue in soloists or a certain section wherever necessary, indicating the correct point to begin playing. It is also used with the right hand for holds and cut-off beats.

CONSISTENCY

The principal thing to strive for in directing is consistency—always using the same baton movements whenever directing a certain selection. Only in this way can the members of the band or orchestra play with confidence and certainty. All the members should be familiar with the various baton movements, and any variations from the regular movements should be carefully explained in advance to avoid confusion. Above all, emphasize the fact that a preparatory beat is always made at the start of a number or after a hold or cut-off beat. Otherwise some of the musicians will begin playing too soon.

A metronome is an essential piece of equipment for the director and considerable time should be spent in developing correct tempos by practicing with the metronome at various speeds. Most compositions have the metronome marking indicated at the beginning of the selection, such as a quarter note followed by the number 120, which means 120 quarter notes per minute, quick march time. In case the marking is not given, the following tempos are suggested for various movements:

Larghissimo, lentissimo—
M. M. 44
Largo, lento, grave—M. M.
48
Adagissimo, larghetto—
M. M. 56
Adagio—M. M. 66
Andante—M. M. 72
Andantino—M. M. 80

Moderato—M. M. 86 to 100
Allegretto—M. M. 112
Allegro—M. M. 132
Allegro—M. M. 144
Vivace—M. M. 152
Vivacissimo—M. M. 168
Presto—M. M. 184
Prestissimo—M. M. 192

CHAPTER 10

RECORDING AND BROADCASTING

Recording has become a major teaching aid in the field of music education. It serves as an accurate check on the student's progress, and gives both teacher and student something more tangible than memory to rely upon in the study of defects.

A mechanical reproduction clearly reveals the shortcomings of a musical performance and permits the students to criticize themselves. At the same time they are encouraged by hearing parts that are well executed. Thus the two elements of self-criticism and motivation are teamed together to produce progress.

MECHANICAL PROBLEMS IN RECORDING

There are many types of recorders, in a wide range of size, quality and price. Maximum results, however, can be obtained only with considerable practice in operation. No matter how perfect the machine, it cannot "set the stage," place microphones, treat acoustics and regulate itself. The use of recording styli, reproducing needles and record materials are other aspects of recording that must be learned largely through experience. Mechanical details of the machine are carefully explained in the manual of instructions that comes with it, and these instructions should be strictly followed.

ACOUSTICS

Just as a knowledge of recording equipment is necessary to good results, so is a familiarity with acoustical principles. Because of the bouncing action of sound waves, resulting in distorted microphone pickup, a square room is not good for recording purposes. First, then, select a rectangular room in which there are rugs or carpets on the floor.

In the treatment of walls, it is generally sufficient to "dampen" any two of them which adjoin each other. The most practical way to do this is to use a portable framework which supports heavy drapes. Treatment of the ceiling with a good sound absorbing material will help prevent reflection of sound.

The stage of the school auditorium can make a good recording studio. The backdrops, the front curtain and other stage properties can be adjusted and readily utilized for acoustical treatment.

MICROPHONES

There are four distinct types of microphones, different in use and performance:

Uni-Directional—This type picks up sound from a wide angle originating in front of it, but little or no sound originating at its rear. Sounds bouncing from walls to the rear of the microphone, such as echoes in a large room, are eliminated. It has a cardioid, or heart-shaped, pick-up pattern (Figure 1), and is perhaps the best type for most school recording purposes. It works well in studio, auditorium, or outdoors, and is the easiest to place in balancing large groups for equal response.

Bi-Directional—A microphone of this type permits sound pickup from front and back sides, but discriminates against unwanted side noise. It is especially effective in public address systems where loud speakers are placed on either side of the platform. The "dead" sides of the microphone block out feed-back of sound from the loud speakers. The bi-directional microphone may also be used for group musical work if it is properly placed and tilted toward the performers at about a 30 degree angle to eliminate the pickup of reflections by its rear side. Its pickup field is shown in Figure 2.

Non-Directional—This microphone permits equal sound pickup from all directions in a complete hemisphere, as shown in Figure 3. It is especially good for group work, but its sensitivity to reflected sound demands nearly perfect acoustic conditions. It is excellent for recording the music of large bands and orchestras, but it takes a great deal more skill to operate than does the uni-directional type.

Parabolic Reflector—Deriving its name from the shape of a shield mounted behind it, this is a specialized type of microphone which is not recommended for all-around use. The shield gathers all sound waves striking it into a beam focused on the microphone, as shown

in Figure 4. This type of microphone is used to pick up the sound of a marching band on street or football field, or even an individual in a crowd.

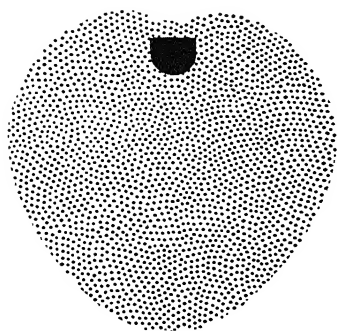


Figure 1

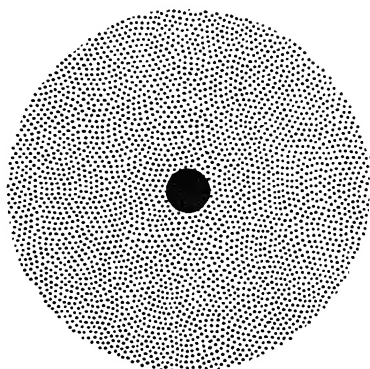


Figure 3

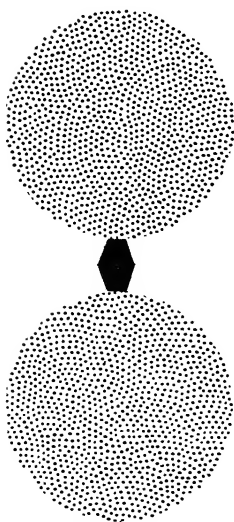


Figure 2

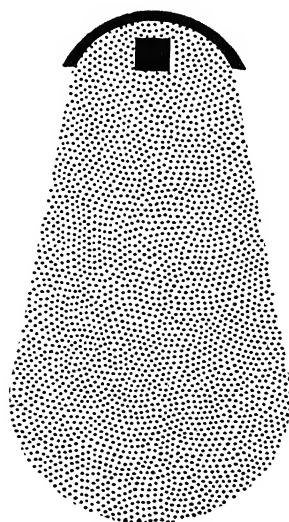


Figure 4

Good quality microphones are now developed to the point that their sensitivity eliminates the need of using more than one at a time. It will pay big dividends to use a good microphone and take good care of it.

BROADCASTING

Radio station program directors and engineers are highly trained men who know their local studio conditions better than anyone else. It is best, then, to follow their instructions and advice to the letter, and cooperate with them to the fullest possible extent. If the engineer, for example, wants to re-group a band or orchestra in a manner different from that to which it is accustomed, he does so because he knows it will produce better results.

One of the most important factors of broadcasting is timing. Every element of a program, particularly musical numbers, should be carefully rehearsed and accurately timed *before* the final broadcast rehearsal. If the broadcast is to be made from a radio station studio, remember that the program director is the boss. Students must be on time for the studio rehearsal and pay strict attention to business, for, no matter how well rehearsed the musical numbers may be, the students will have to become accustomed to the different acoustical conditions of the studio.

BROADCAST PERMISSIONS

If a musical organization is to appear on a broadcast program, the director of the organization should consult with the radio station officials well in advance concerning the "clearing" of all music on the program. Station officials must get broadcast permission from copyright owners; they will delete selections from the program at the last moment, rather than risk copyright infringement.

Copyright protection, however, affects other phases of the music educator's work in addition to broadcasting. Some instructors have gained the mistaken impression, for example, that copying of copyrighted material is permissible and legal as long as the copied material is not sold for profit.

Composers and publishers invest talent, effort, and capital in their publications. They are entitled to the income from the sale of these items. Any practice of copying which deprives the composer and publisher of just and deserved royalties and sales is an unfair practice and is definitely a violation of the copyright law of the United States of America.

THE COPYRIGHT LAW*

Following are phrases taken directly from the copyright laws:

... any person entitled thereto, (the person securing the copyright) ... *shall have the exclusive right* (a) to print, reprint, publish, copy, and vend the copyrighted work; (b) to arrange or adapt it if it be a musical work; (c) to make or to procure the making of any transcription or record by or from which ... it may in any manner or by any method be exhibited, performed, represented, produced, or reproduced; (d) to perform the copyrighted work publicly for profit if it be a musical composition; (e) to make any arrangement or setting of it or of the melody of it in any system of notation.

That any person who willfully and for profit shall infringe any copyright secured by this Act, or who shall knowingly and willfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine or not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court.

Following is a copy of a statement issued by the Standard Music Publishers' Association of the United States:

Unauthorized Copying of Copyrighted Material Illegal!

Copying by any process—by hand on paper or blackboard, by multigraphing, mimeographing, photostating or any other method—of any part of a copyrighted work, no matter for what purpose or use (religious, educational, theatrical or otherwise), without the permission of the copyright owner, is a serious offense against the United States law, punishable with heavy fines beginning at one hundred dollars, plus minimum damages of two hundred and fifty dollars. The United States copyright laws are very strict in this particular and many actions are now being conducted against teachers, directors and other offenders making unauthorized arrangements or copies. The practice is unfair to composers, authors and publishers.

The law is specific and clear. *In spirit and fact you are guilty of infringement if in any case you through act or sanction, without express permission of the copyright owners, do any of the following:*

- (1) Reproduce copyrighted words or music through the use of mimeograph stencils.
- (2) Make a song slide of a copyrighted song.
- (3) Write the words or music of such a song on the blackboard.
- (4) Copy extra parts for your band or orchestra.
- (5) Make any arrangement of copyrighted music.

**Business Handbook of Music Education* (Chicago: Music Educators National Conference, 1944), p. 12.

"Copyrighted" music is protected by the following law: The United States Copyright Law requires that notice of copyright ownership, showing the name of the owner and the year of copyright, be printed on all copies of a copyrighted work. Therefore, when such notice appears, it is definite evidence that permission for copying must be secured from the copyright owner *before* it may be copied.

To avoid the hazard of infringement, check carefully the copyright ownership as shown in this notice, and first obtain the desired permission or *leave it alone!*

In the case of materials published outside the United States, the laws require no specific notice of copyright, and inquiry as to copyright status should therefore be made of the publisher or his American representative.

Permission for public performance is necessary for most operas and operettas and for some choral and instrumental works. It is well to inquire concerning requirements and restrictions before scheduling the performance of such works. All performance rights are the property of the copyright holder and subject to his permission.

The contemporary composer must have some means of support. His compositions are the result of his labor and he is entitled to a just income. The music educator can greatly aid the composer by seeing that his copyrighted property is not violated.

CHAPTER 11

FUND RAISING IDEAS

FINANCIAL PROBLEMS

In most instrumental groups the members furnish their own instruments whenever possible. It is now accepted practise, however, for the sponsoring organization (school, fraternal or service club) to purchase the larger, less common instruments such as oboe, bassoon, alto and bass clarinet, sousaphone and euphonium, as permanent equipment to be rented to the members at a nominal fee on a monthly basis. The money thus obtained should be used to keep the instruments in good repair.

In communities which have a band tax, money may be obtained from this source for the purchase of the larger and less common instruments. The Band Parents' Association, the Rotary Club, the Lions and Kiwanis clubs can be counted on to help raise money for the band or orchestra.

Once the band has been equipped with instruments there still remains the question of running expenses—music, uniforms, and equipment. If an appropriation can be secured from the school board each year to take care of these expenses, the problem is solved. But in many cases the band has to pay its own way. Here again the local business firms and service clubs can be looked to for some assistance. And, of course, special concerts can be given during the year which will bring in some revenue. In many schools Band Parents' Clubs have been formed to help the band financially through entertainments and other money-raising schemes during the year.

THE BAND HAS EARNING POWER

The modern viewpoint is for the school to consider the band as an advertising medium and pay for its services the same as for other advertising. The constant appearance of bands at football and basketball games and other athletic events throughout the year lessens its "pulling power" as a concert organization and limits the

number of successful paid admission concerts it can hope for. In a majority of schools the football games bring in the greatest amount of revenue, and it is here that the band can make its services most valuable. With drills, letter formations and other maneuvers, together with its stirring music and pep songs, the band does its share towards inspiring as well as entertaining the crowds and should receive a part of the proceeds.

In some schools the athletic association pays the band a certain percentage of the gate receipts or else a set amount of \$50.00 or \$100.00. Basketball games, carnivals or other events for which an admission is charged should entitle the band to a percentage of the receipts or a flat sum. The orchestra, too, should be paid for services at the various dramatic productions or other affairs at which it furnishes the music.

Following are cited several fund raising plans and methods successfully used by music supervisors and bandmasters in all parts of the country. While most of them raised money for enlarging and maintaining existing bands, they can be used equally as successfully for starting bands. And although they will not all be suited to every community, certainly one or more of them can be adapted to your own locality with almost guaranteed success.*

1. THE "JABBERWOCK" RAISED \$4,500

My Jabberwock idea has worked in two small systems, and if I had to try it here, in a college community, I could make it work with equal success.

Yes, it worked! The auditorium was full to overflowing! We had placed chairs in the aisles and nearly a hundred people were standing in the rear of the auditorium. Every father, mother, relative and friend had come to help his Dorothy or his Donald win.

The show had started and the house was wild with enthusiasm when I closed up the money box and went into the adjacent room

*These plans and ideas are from actual experience. They were contributed by the following people:

- No. 1—Mr. James B. Parsons, Jefferson City, Mo.
- No. 2—Miss Dorothy Barton, Hyannis, Mich.
- No. 3—Mr. E. K. Bennett, Jr., Wadsworth, Ohio.
- No. 4—Mrs. Palmer B. Huffman, Perrysburg, Ohio
- No. 5—Mr. Victor E. Jacobs, Waldron, Ark.
- No. 6—Mr. H. G. Palmer, Ellinwood, Kansas
- No. 7—Mrs. L. N. Ritter, Friona, Texas
- No. 8—Mr. Denton Rossel, Webb City, Okla.

to count the dollars. While I thumbed through the bills, my mind was jubilant as I went back two months to the morning when the idea of a Jabberwock jerked me out of bed and set me to work. On that same day I had secured permission to put on the show in the school auditorium, and had sent to the fourteen student organizations the following letter:

"The band association invites you to join in a Jabberwock contest to be held on November 11th at 7:30 p. m. in the auditorium. The contest will consist of presenting a skit or stunt that should last at least eight minutes and not more than twelve. Those organizations entering skits or stunts will be charged \$2.50 each as a participation fee. The prizes will be as follows: 1st, \$25.00; 2nd, \$12.50; 3rd, \$7.50. Judges will be selected from among the teachers by means of a drawing of names on the evening of the Jabberwock. Their decisions will be final. They will base their decisions upon the following weighted points: length and enthusiasm of applause, 30; originality of the act, 30; quality of acting, 20; beauty or impressiveness of scene, 20. Each organization may use as many persons in its skit or stunt as it wishes. Only members of that organization may participate. Replies with participation fees must be received not later than October 31st."

Three days after I mailed the letters, I received the participation fees of seven organizations. Before the 31st of October, thirteen of the fourteen organizations had entered the contest. All of them had set to work on their acts, practising at nights, sewing, cutting and pasting in the day time, and talking up the project for me at all times. I talked the city and school publications into advertising my project freely; I placarded the buildings about the school with Jabberwock signs; I wrote it in every possible space and put it on every possible light; then I waited.

I had seven band boys with instruments of a kind suitable for pit work. They set themselves to practising for the intermissions. The rest of my band boys worked hard spreading the idea that the organization that would win would be the one with the most friends present. Applause counted.

Finally the big night came. "If I can fill this auditorium, I can make \$350.00," I said to myself early that evening. I filled it—indeed, there it was, \$367.50. The expenses had all been paid or would be paid out of the participation fees. "Now for some good instruments," I thought. I was almost happy. A crash of applause brought me from my thoughts and I went back into the auditorium.

One of the organizations was doing an original act in silhouettes. It consisted of a series of still silhouette impressions cast by posed persons upon a screen, depicting the March Through Life.

Then came an early flower garden act in which the flowers were gracefully swaying toe-dancers. The act which took my fancy was a terrorizing, ghastly, "Lights out" type of play based upon a story of the exploits of a fanatical old scientist who had discovered a method of transplacing man by converting him into electricity and then converting the electricity back into the man. The acts were all good.

Of all the persons who attended the show, the newspaper reporters seemingly were the most enthusiastic. Their write-ups made me feel as proud as a young father.

Dreams are greedy possessors. They ate my calmer senses. Instead of thinking about what I should really buy with \$367.50, my dreams kept wishing for me that those three and a half hundred dollars in my pocket were three and a half thousand. And why not—what can I buy for so small a sum? I turned a corner. My dreams mounted. If I could make one Jabberwock work, why couldn't my band with \$350.00 in its treasury make ten of them work? I was passing on the left side of the street in front of the headquarters of the local Chamber of Commerce. Just as I looked at the large sign, CHAMBER OF COMMERCE, I thought "Or maybe one big one." I stopped, looked again and thought. "I'll dare," I said, and, turning, went into the office.

Mr. Kitchener was behind the desk. We talked. This was a season when the city auditorium was always more or less quiet. Why not use it? I could get all of the churches and outstanding clubs to participate in my Jabberwock idea. The Chamber of Commerce could advertise the project and between the two of us it could be put over. Mr. Kitchener called in Mr. Cottrell. Mr. Cottrell called Miss Hess on the telephone. We all decided to try it.

On the next day there were letters similar to the one I had sent the student organizations of our school in the hands of seventeen churches, eight lodges, thirteen clubs, four social agencies and four parent-teacher organizations. The Chamber of Commerce followed these letters up with good sales letters. The newspapers ran lengthy articles on the project. The Jabberwock would last for three days. Each organization was to be given fifteen minutes on the program. Within a week enough organizations entered to make it advisable to extend the days of the Jabberwock into four. Mr.

Kitchener, Mr. Cottrell and Miss Hess made the entire city Jabberwock minded. I spent part of the \$367.50 for instruments and some for equipment, preparing a twenty-piece pit orchestra for the occasion.

The city Jabberwock came off on the first week of February. Needless to say, it was a success. Tears of real happiness and pride filled my eyes as I looked night after night over that vast army of Jabberwock enthusiasts. The auditorium holds four thousand. A price of thirty-five cents was maintained, except for an advance sale of season tickets at \$1.00 each.

I came out of the Jabberwock with two things: \$4,621 for instruments and uniforms, and the assurance on the part of the Chamber of Commerce that the Jabberwock would become an annual city-wide festival or event for the support of instrumental music in the schools and the city in general.

Try it in your community. It will work!

2. A MILE OF PENNIES BRINGS \$633.60

A year and a half ago, when I was Supervisor of Music in the public schools of Amesbury, Massachusetts, I wished to organize a school band. The usual procedure of calling for all the instruments owned by the students was carried out. The instruments that prevailed were the trumpet, clarinet, saxophone, etc. Many of these were too old to warrant repairing. "If we are to have a band, we must raise the money to buy instruments," was my declaration. How to do this in some way which would appeal to the public's sentiment was then the problem confronting me. The "Mile of Pennies" plan was finally decided upon. At a meeting of the school board, I presented this plan and it was unanimously approved. I was given permission to "carry on."

Cards were printed at a nearby printing office. The 5,280 cards (each representing a foot) measured six inches by three inches. On each was printed a replica of a twelve-inch ruler, divided into two six-inch sections, one above the other.

In each inch was printed a circle, cut so that a penny might be inserted without falling out. Between the two sections was printed: "Please Help by Giving One Foot of Pennies." At the bottom of the card was printed: "We Need ONE MILE of Pennies—Benefit of Musical Instrument Fund—Amesbury Public School Band."

There are 5,280 feet in a mile, and twelve inches in a foot. Twelve pennies in a foot, multiplied by 5,280 feet, gave us a mile of pennies or \$633.60.

These cards were distributed to the members of the various musical organizations in the schools. Prizes were awarded to the individual in each organization returning the greatest number of cards filled with pennies.

With the cooperation of everyone in town, we soon reached our goal. This novel plan appealed to the public. They were anxious to give and forfeiting but a few pennies didn't seem such a sacrifice as would a larger sum of money.

It was surprising how rapidly our mile grew. We accomplished our objective in a three-week period. Instruments were then purchased and our band was organized.

3. THE PATRON TICKET PLAN

Our school band and orchestra sponsors a series of four musical programs, coming about every two months during the school year. Each program is usually divided into three parts: the band plays, the guest artists perform, then the orchestra plays. Sometimes the glee clubs sing several numbers. Having guest artists on each program enables the public to see and hear musicians whose abilities cannot be matched in the high school. Often the guest artists use an instrument which is not found in the school or community. For our guest artists in the past, we have had a harp soloist, vibraphone and xylophone soloist, concert pianists, singers, and radio performers. I have found that music stores within a radius of thirty miles are often willing to furnish instruments and performers, at no cost to the school, for the privilege of getting their names before the musically-minded public.

For this series of four programs, we sell patron tickets. Each patron ticket sells for one dollar, and admits two persons to all four programs. Two reserved seat tickets are attached to the back of each patron ticket with a stapling machine. If more than two reserved seat tickets are wanted, they are added at fifty cents each. The name of the person who buys the ticket is written on the ticket and is also printed on the programs. This printing of the names of the patrons on the four programs is a big inducement for many people to buy the season tickets. Another big attraction to the patrons is that they are notified by mail about a week before each

program. For this purpose a mimeographed penny post card is used and a student committee addresses them.

This campaign for patrons is preceded by two weeks or more of news articles in the local papers and the distribution of "news letters" by mail and by the music students. These news articles and "news letters" tell about the series of programs, the guest artists, the band, the orchestra, the patron tickets, and that the money from the sale of tickets will be used to purchase new instruments and music. Also, during this time the students are being organized for the campaign; individual and group quotas are set; perhaps the students are divided into teams for a sales contest. Many motivating plans can be used to push the sale of tickets.

A date is set to open the campaign for patrons of the high school band and orchestra, and a time limit made for the campaign—usually ten days or two weeks. The time is selected so as to have little or no conflict with any other ticket sale or drive for money.

A "sales letter" is made up and mimeographed. This letter outlines the "news letter" and provides a blank to be filled in by the prospective patron. The filled-in blanks give the name and address of the patron, the number of reserved seats wanted, the amount of money paid, the first and second choice of locations for the reserved seats, and the name of the student making the sale.

When the time arrives for the campaign, the students "arm" themselves with these "sales letters" and go out to their relatives, friends and neighbors. When a sale is made, the filled-in blank with the money is returned to the school where a patron ticket is made out and the reserved seat tickets are attached. The student then delivers this ticket to the patron.

Two advantages of such a sale of tickets are that all of the money (except that from general admissions at each of the programs) is available early in the school year for the purchase of new instruments, and that no more ticket sales are needed the rest of that year.

4. BAND MOTHERS' CLUBS

One of the most successful methods which we have found for raising funds for the school band, either for instruments or uniforms, is through the organization of a Band Mothers' Club.

At the first meeting of the Band Mothers' Club, the music di-

rector presides until officers are elected for the coming year. The new president takes her office and appoints such committees as Ways and Means, Publicity, Social, Finance, etc. A constitution is adopted and a date set for regular meetings. The president will explain that the aim of the club is to give moral and financial aid to the band, but the club is not to interfere in any way with the director's management of the band.

At the second meeting, a local dealer should have some instruments to show to the parents and should explain how these may be bought on the installment plan because many parents will want their children to have instruments of their own, such as cornets, clarinets, trombones and saxophones.

There are some instruments which the school should own, such as bass drum, snare drums, tubas, French horns, baritones and, if possible, an oboe and bassoon. For these instruments the school must have money—and band members as well as band mothers can help to earn it.

The finance committee will first see the members of the school board and find out what aid, if any, can be expected from that source. The next move is to canvass all merchants of the town and all local organizations. Merchants are usually willing to pay for Saturday night summer concerts and the American Legion will pay for a good band to march in the Memorial Day parade. Sometimes one individual or organization will buy an instrument for the school. In such a case the name of the donor should be engraved on the instrument.

A very successful way to make money is to have a bake sale in a store or any convenient public building. After a Parent-Teachers' meeting some night, the mothers should try a pie sale, cake walk, tea or box social. There is always a market for cookies.

The mothers can sponsor a good picture show, dance, card party or musical entertainment—or the club itself can put on a minstrel show, carnival, or a quilt raffle. Band mothers sometimes sell sandwiches, popcorn balls or candied apples at football and basketball games.

In many instances a store will put on a spring or fall style review at the school. Here the band mothers can furnish tea or refreshments.

In our club we have a large glass jar which will hold a large number of pennies. At each meeting we drop into this jar all the

pennies we have saved during the month and in September we put in all the pennies we have saved during the summer.

The Ways and Means Committee should always be on the lookout for new ideas. There should be some activity carried out each month. If the club is large it can be divided into groups, otherwise all members should work as a unit.

When the school purchases a new instrument there should be a minimum fee of five dollars per year for the use of the instrument—more for the larger or more costly instruments such as basses, baritones, saxophones, oboes, etc.

Each year the band should give a Mother's Day concert on Sunday afternoon in May to show its appreciation for the work of the Band Mothers' Club.

5. THE "BANANA FESTIVAL" IS UNIQUE

Funds for school band instruments are generally raised by band concerts, box suppers, pie suppers, cake walks, etc. Sometimes they are raised by school carnivals, rummage sales or food sales; but the idea which proved most successful for me was that of a "Banana Festival."

Here's how you do it! Almost everyone likes bananas, and, once the word gets out that you are having a "Banana Festival," everyone will want to come to see what it's like, if for no other reason. Advertising plays a great part in the idea so it pays to use plenty of posters and ads. The best way to advertise is to put on an advance ticket selling campaign. Sell the tickets at 10c or 15c or whatever the popular price is in your particular community. The ticket admits them at the door. Here they are given one banana and a balloon or noise-maker as favors. Start the festival at the popular time and begin the gaiety with a snappy 10 or 15 minute program. Suggestions for the program are these:

To help advertise the project, sponsor a contest in all English classes. Have the pupils see who can write the best limerick on "A Banana," who can suggest the funniest definition of a banana, and who can write the best essay on the "Banana." Have the three best ones on the program that night at the festival. Vary the program with songs or musical numbers.

The next event on the festival is Contest No. 1—"Word Making." Pass out cards with pencils and have the contestants make as

many words as they can from the letters in "B-a-n-a-n-a F-e-s-t-i-v-a-l." Limit the time to 5 minutes. The one who has the most words wins the prize. (Prizes given throughout the festival can be bananas dressed up like dolls, inexpensive pen and pencil sets, etc.)

Contest No. 2—"A Banana Eating Race" comes next and can be made a feature in advertising the festival. ("How many bananas can you eat?" "How fast can you eat a banana?" Who is the biggest "Banana Eater?," etc.). Anyone can enter the contest provided he buys a contest banana (sold at 10c each; explanation to follow later). Choose three judges (or as many as needed) and line the contestants in a straight line. They hold the bananas vertical before them. At the given signal, they peel and eat the bananas; the one who finishes first and yells "banana" wins! This will be a "roaring point" in the festival both for the contestants and observers. Give prizes to the winners. Follow this contest with a banana EATERS' contest.

Contest No. 3—"Banana Eaters' Contest." Select two or more "hungry" candidates who think they can eat bananas. Let the crowd supply their favorite candidates with "Contest Bananas" (sold at 10c apiece). The one who eats the greatest number of bananas wins. Incidentally, this contest closes sooner than you would imagine; it also provides lots of fun and laughter for the festival and boosts the sale of bananas.

If you want still another contest, then try the banana pie eating contest. Have two nice banana pies made with large, fluffy meringue icings. Select two "hungry" contestants. Remove the pies from the tins and place them on a table. Tie the hands of the contestants behind them and instruct them to consume the complete pie from the table. Give the signal and watch the pie fly! The onlookers will laugh until their sides split at this one!

After the contests are over, have an old fashioned cake walk. Draw a large circle on the floor with chalk. Divide it into twenty sections and number them consecutively. Sell a banana at 10c and give those who buy a free walk. Fill up the circle, place a cake in the center of the circle, have someone play the piano. As the music starts the people walk; when it stops, they stop on a number. The one who is on the number that corresponds with the one formerly placed under the cake gets the cake. Play this as long as the cakes hold out or the crowd desires.

The next to the highest spot in the festival comes with the crowning of the Banana Festival King and Queen. This is a popularity contest. The King and Queen are chosen either before or

during the festival. The votes cost 1c each. The candidates having the highest number of votes win the contest. If you wish, a throne may be improvised and the King and Queen may be crowned and escorted to the throne. Cries of "Long Live the Banana King and Queen" make it more humorous.

The last thing on the program is the giving away of the Big Banana Surprise which climaxes the evening. (This may be done by the Banana King or Queen; also prizes may be saved till the last and presented at this time by them.) As the crowd enters the door at the first of the evening each one is presented with a chance number on the "surprise" along with a banana and a favor. When they buy a "Contest Banana" for 10c each, they are given another chance. When they buy a banana and are given a free cake walk they receive another chance. Each time they spend a dime for a banana throughout the evening they are given a chance.

At the end of the evening numbers corresponding to the ones that are held by the crowd are put in a big box, shaken, and one is drawn out by a small child or disinterested party. The number drawn is the winner. For the surprise, you may have a large three-tier Banana Cake made, or anything else that will attract attention. We held our Festival close to Thanksgiving and we gave away a turkey. We let this be known in our advertising, thereby increasing our attendance and also our sales inside. After the Big Drawing takes place, the prizes are given out.

One might think that there would be no profit in such a strange affair but, if it is well advertised, a large crowd should attend. With an admittance ticket to begin with, one is sure of a certain amount. If two or three stalks of bananas are bought and sold as "Contest Bananas," one can readily see the resulting profit. The cakes for the cake walk and the pies can be donated by the Band Mothers' Club. The prizes can be made from bananas or picked up very cheaply at a 5 and 10c store. The turkey, or large prize, will be your only expense and that will more than pay for itself as an advertising feature and will increase the sale of your bananas.

We tried this idea, which is original with me (as far as I know), in our small community and cleared about \$50.00 as I remember. In larger communities where more people will attend, the profits are relatively larger. This idea will work if you give it a chance; and I hope that it will help some bandmaster show his community a good time and incidentally bring in needed funds.

6. TRY A CARNIVAL

I champion the Carnival as a real money-maker. Before protesting this suggestion too vigorously, allow me to present several ideas that have proven successful and then try a Carnival the next time you wish to raise funds for your band. If your band boasts a Band Mothers' or Band Parents' Club, they are the ideal group to sponsor this project. Have the president call a meeting, suggest the Carnival idea and its possibilities and watch the idea grow. The possibilities of a Carnival are unlimited and several ideas are suggested here that will aid tremendously towards making it a financial success. However, before actually undertaking the planning of such a project, have the group sponsoring it select one central executive committee with all ideas and bills O. K.'d by them, thus eliminating a great deal of needless expense and the possibility of duplication. Naturally other committees will have to be appointed for the different phases of work to be done.

Select Band Queen Candidates. With the cooperation of the superintendent and principal, nominate from each of the classes a candidate for Band Queen, basing selections on popularity, scholarship, etc. This done, see that the candidates get their share of advertising. Publish their pictures in the school and local paper with stories. It will be time and money well spent.

Raffling Off Prizes. The committee in charge should purchase several nice prizes to be raffled at the Carnival. May I suggest good prizes—the better the prizes the more chances will be purchased. Chance books of various types can be obtained quite reasonably and chances should go on sale several weeks before the Carnival.

Voting for the Band Queen and purchasing of chances for the "raffle" can be very nicely worked out so that votes toward the election of the Band Queen will be given with each chance sold. For instance, if the chances are ten cents each, give the person selling the chance ten votes for his favorite candidate and also the person buying the chance ten votes for his candidate. This gets the classes and the candidates' friends working to sell chances and thus glean additional votes. Chance books should be given to the high school students, sponsors of the projects, and band members. This idea has been briefly presented and may be worked out to suit your needs, but if worked out carefully will make more money than any other concession or show. Ellinwood has a population of approximately 1,800 and our "Raffle" this fall cleared over \$160.00, after de-

ducting the amount spent for prizes, etc., and the Philco radio which was presented the Band Queen during the crowning ceremony.

Minstrel Show Proves Popular. A Minstrel Show composed of local talent is always a drawing card, especially so if business men can find time to take part in it. All ages enjoy a good Minstrel and it will help attract to the Carnival a different group of people than otherwise would come.

Bingo. The old corn game always attracts. Be sure the prizes are worthwhile and varied so the winners, regardless of age, will find something to their liking. Merchants should be willing to give the sponsors of the Carnival the prizes at cost.

Other Worthwhile Concessions. "Penny-Pitch" is a board which can be made for less than five dollars and can always be used. Wheel games, games of skill, fish-ponds—there is no limit to the games that might be suggested. Try placing a live mouse in a cage with numbered holes through which he may run and have the spectators place bets accordingly. I had never heard of this idea and was skeptical of it until I saw the results financially.

If the Parents' Club is the sponsor, have the mothers donate cakes, pies, cookies and home-made candy to be sold at the Carnival. Have you thought of a booth where those who are thirsty may purchase coffee, cider, pop or other soft drinks?

If space is available, have several side shows such as a boxing show composed of a couple of grade school or high school boys, and any other show that the sponsors would be willing to give. May I also suggest a free floor show if space permits. A dancing class presenting a floor show will draw from another class of people and will also be entertaining. If your school supports a dance orchestra have it present a program. All these acts should be free of charge. The object of the Carnival is to get as many people to come as possible whether they intend to spend money or not. The larger the crowd, the more confusion and excitement, the more money spent. If a loud speaking system is available, get a good "ballyhooer" and turn him loose, if he does nothing more than add to the noise and confusion that helps to make the Carnival successful. Our Carnival this year was held in the auditorium of the high school building and during the four hours that the Carnival held sway we grossed approximately \$550.00 and cleared over \$400.00.

Stress Advertising. Above all don't neglect advertising. The "raffle" does a great deal of advertising especially if the prizes for the "raffle" are displayed in some merchant's windows. Advertise

in the papers or perhaps the local theatre. If your school has a German Band or some other small group, put them on a truck and turn them loose. They will see that the Carnival gets its share of advertising because, after all, won't it mean another trip, more instruments, or additional uniforms for the band?

7. AN ANTIQUE SHOW IS DIFFERENT

A splendid and profitable innovation for raising money to buy band instruments for the school is an Antique Show!

This type of show is one in which the whole community can participate without fear of offending some patron's moral scruples.

The exhibit may be held in the school building, at the Woman's Club House, or any other suitable location. It should be presided over by special committees from the band organization.

The Antique Show should be advertised in the local papers, on the screen of the local theatre, if there is one in your town, and by word of mouth. This advertising should, of course, be done several weeks in advance. The admittance fee should be governed by local conditions, but fifty cents is about the average price which can be charged effectively.

Each school child is urged to bring two or more cherished family antiques or articles of unusual interest. It is surprising to know just how many antiques can be found—branding irons, paisley shawls, rare old lace, old valentines, old newspapers, old quilts, ancient books, early American dishes and silverware, guns, old fashioned clothes, etc.

These articles should be exhibited on tables grouped around the room. Placed on, or near, each article should be a card stating the approximate age, from whom inherited, and the name of the owner.

Many who possess valuable antiques may quake at the idea of displaying them at a public affair, but if they are assured that sentinels will be placed at each entrance and guards stationed at every table so that there is no danger of articles being lost or broken, few will refuse to lend. Large placards with "Please Do Not Handle" may be placed in full view, too.

The show may open for two or three hours in the morning and again for three or four hours in the afternoon. Tea may be served if desired.

8. MORE GOOD IDEAS

School Appropriation—Ask your superintendent to put an item in the school budget for Instrumental Music. The Board thinks nothing of spending \$2,000 to \$5,000 to equip a manual training or Domestic Science department. Why not support an activity which touches the life of the whole community? Explain clearly your instrument need—tell what you can do with a set of tympani—ask for it and, if you don't succeed at first, keep talking it up.

Concerts—Really push the ticket sale for your Mid-Winter concert. Print elaborate programs, sell advertising space. Advertise the program as being for the benefit of the Band Instrument Fund.

In the spring, conduct a preliminary contest to decide your contest representatives. Charge 10c admission. Then have a pre-Contest Concert in order to secure funds to buy that bassoon or French horn.

With regard to the ticket sale to your major concerts—a tag sale will tip the horn of plenty! Print different colored tags which sell at different prices and admit to the concert. Give each pupil tags enough to pay his way to contest, or each section enough to buy the school an instrument in which it is interested—the clarinet section would want a new alto or bass clarinet.

Divide the territory—give each pupil a certain number of blocks to cover, preferably near his home. This lets him work with those who know him and avoids repeated solicitation of the same person. Number your tickets—if No. 60 is lost or swallowed by the baby, the student is freed of responsibility providing it does not show up. It stops ticket thefts also, as they can be traced. Have a contest with a publicly displayed “thermometer” which tells the amount of cash each class or section has collected—winds against the brass and percussion, perhaps. A party to the winners will also stimulate sales.

Have a dollar section contest—give recognition to those who buy by printing their names on the program as “Band Patrons”.

Summer Concerts—Summer concerts, supported by municipal tax, are possible in states having the Band Law. \$200.00 to \$300.00 often can be gained this way.

Conduct a series of Sunday afternoon musicales, popular in nature. Charge 10c admission or take up a collection.

Benefits—Sponsor a "Fall Frolic" along the carnival idea. Have a program of band music, singers, dancers and entertainers. Have each class sponsor a queen and support her through ticket sales and contributions. A burlesque "queen" contest (boys) is a sure hit. Sell booths to local merchants at \$10 each. These may be used for advertising, exhibits or displays. Charge 10c admission and offer a door prize. Shidler, Oklahoma, raised \$265 one fall on a two-night Frolic.

Sponsor visiting artists and entertainers on a per cent basis. In this way you are sure to make something and you can't lose.

Sponsor benefit bridge parties and dances. Parties at 25c a guest will usually bring in \$5.00 or \$6.00 a home. Your athletic department should recognize the value of band music to the extent that they will put on a benefit athletic contest.

Sales of all kinds are profitable—cake, rummage and candy sales. This calls for the cooperation of the band members' parents and makes a Band Booster Club a very valuable aid.

Get your local theater manager to allow the band members to sell tickets to a show on a per cent basis.

Donations—Offer the services of your smaller groups—a popular orchestra, or a sax quartet—free of charge at local business banquets, etc., and in place of collecting \$10 for playing a banquet, you have won their good will and can later ask for and collect \$100 for an expensive item on your list. This is also a worthy project for your local Kiwanis, Rotary Club or Chamber of Commerce.

Stickers for Cars—"I'm a Band Booster." A number of your local merchants will take pride, also, in having a whole row of them stuck across their windows at 25c a sticker.

Serenades—played in front of business houses. Have some of your personable band members solicit donations of your local merchants. In return, play short serenades in front of their places of business.

Fees—may be charged for the use of school instruments amounting to from 5% to 10% of the instruments' value. Some schools charge a small fee for class and private instruction.

Activity Fund Proceeds—should be fairly divided. The band is a definite part of the evening's entertainment at all football and basketball games and should share in the receipts. Twenty per cent of the fund should be a fair distribution; this would place the various concerts and entertainments classed as a band activity on

the activity ticket. Often an extra dime may be garnered by having a reserved seat section. By the way—about activity tickets—remember that 300 tickets at \$1.00 will produce the same amount as 100 at \$3.00, and you reach three times as many students and outsiders to the advantage of everybody.

Concessions—at athletic games, selling hot-dogs, candy and drinks, or managing the check stand.

Conclusion—If you want the support of your school board and community, look well to the quality of the band's performance. It is much easier to get support when the band has recently won a prize or acquitted itself very commendably. If you need money, you need a Band Boosters Club.

Have a definite objective and advertise it. Mr. Jones will give much more willingly if he is helping buy an oboe, bass trombone, or set of tympani, than if the objective is not clearly stated.

Adapt ideas to your local situation and go out and get the support. It's up to you!

PARENT ORGANIZATION

An important organization that can be fitted to any community, regardless of location or size, is the Music Parents' Club. The welfare of the school music department, both from the standpoint of financial and moral support, is the sole interest of this group.

So that a workable program can be set up, the following model constitution and bylaws are suggested; many highly successful organizations have used this model.

CONSTITUTION

Article I

The **name** of this organization shall be The Music Parents' Club of the.....Schools.

Article II

The **objects** of The Music Parents' Club of the.....Schools:

Sec. I To arouse and maintain an enthusiastic interest in the various phases of the Instrumental Music Department of the.....Schools.

- Sec. II To lend all possible support, both moral and financial, to the general instrumental music programs in the schools.
- Sec. III. To cooperate with those in charge of the instrumental music department and the School Board to the end that this department be brought to and kept at the highest possible degree of efficiency. To build and maintain an organization which will help promote the general activities of the instrumental music department.

Article III

Membership:

The membership of this club shall not be limited. Anyone interested in the progress and development of the Instrumental Music Department of the.....Schools is eligible for membership. Parents of pupils in the Instrumental Music Department are to be considered active members.

Article IV

Officers:

- Sec. I The officers of this club shall be a President, Vice-President, Recording Secretary, Financial Secretary, Treasurer, Publicity Director and Director of Instrumental Music of the.....Schools.

BYLAWS

Article I

Duties of Officers:

- Sec. I The President shall preside at all meetings of the club, appoint all committees and shall be ex-officio, a member of all committees.
- Sec. II. The Vice-President shall assume all the duties of the President in his absence.
- Sec. III The Recording Secretary shall keep the records and minutes of all meetings and attend to the correspondence.
- Sec. IV The Financial Secretary shall keep an accurate record of all receipts and disbursements, showing each activity separately as well as a complete record of all funds.
- Sec. V The Treasurer of the high school board of controls shall also be the treasurer of this club.

- Sec. VI The Treasurer shall receive all funds due the club, deposit same with the School Board of Controls depository and pay out same on a written order of the Executive Board signed by the President, Financial Secretary and the Director of the Instrumental Music Department.
- Sec. VII The Publicity Director shall attend to all advertising and correspondence to the press and all other matters of publicity as they arise from time to time.

Article II

The Executive Board:

- Sec. I The Executive Board shall be composed of the officers of the Club, the Director of Instrumental Music of the.....Schools and the past president of the club.
- Sec. II The Executive Board shall have general supervision of the affairs of the club.
- Sec. III The Executive Board shall meet prior to each monthly meeting to determine the policies of the club.

Article III

Meetings:

- Sec. I The regular meetings of this club shall be held on the first Tuesday of each calendar month beginning in September and ending in June of each school year.
- Sec. II The annual meeting shall be the regular meeting in June.
- Sec. III Special meeting may be called by the President.

Article IV

Standing Committees:

- Sec. I. There shall be the following standing committees: Ways and Means, Program, and such other committees as the Executive Board shall determine.
- Sec. II The Ways and Means Committee shall consist of five members who shall submit their plans for raising funds to the executive board for their approval. The Financial Secretary shall be a member of the Ways and Means Committee.
- Sec. III The Program Committee shall consist of five members who shall arrange for a program for each regular meeting. The Publicity Director shall be a member of this committee.

- Sec. IV The Director of Instrumental Music of the.....
Schools shall be *ex-officio* a member of all committees.

Article V

Annual Financial Report:

- Sec. I An annual financial report will be filed with the school board (to conform with state laws).

Article VI

Dues:

- Sec. I There shall be no dues.

Article VII

Quorum:

- Sec. I A majority of the members of the Executive Board shall constitute a quorum.

Article VIII

Elections:

- Sec. I A nominating committee shall be appointed by the president at the regular May meeting each year. Nominations may be made from the floor after the report of the nominating committee.
- Sec. II Officers are to be elected at the annual meeting in June.
- Sec. III A majority vote of the members present shall constitute an election.

Article IX

Authority:

- Sec. I The rules contained in Robert's Rules of Order, Revised, shall govern this club in all cases in which they do not conflict with the rules of this club.

Article X

Amendments:

- Sec. I The Constitution and Bylaws may be amended by a majority vote of the members present at any regular meeting. The amendments must have been presented at the preceding regular meeting of the club.

(To be signed by chairman and members of the committee on bylaws)

CHAPTER 12

BAND AND ORCHESTRA SUMMER SCHOOL

A LOGICAL SOLUTION TO AN ANNUAL PROBLEM

Every year more and more school music educators and bandmasters are organizing and conducting Summer School Music Courses with students drawn from the several schools in their own communities. They enjoy a substantial vacation income, as well as many other worthwhile benefits, in exchange for comparatively little time and energy.

In a number of instances, those who have conducted their summer music courses for a period of two, three, four or five years have often found that their monthly income during the summer has actually exceeded that of the regular school term. Quite a few have equalled, or exceeded, their regular monthly income during their first Summer School Music Course.

ADDITIONAL BENEFITS

Aside from the important fact that a summer music course will provide you with a vacation income, there are several other worthwhile benefits to be derived from such a program:

1st. Your regular band and orchestra members who enroll for the course will return to their respective groups next semester as more proficient musicians both because of their summer instruction and because they have been encouraged to practice—whereas otherwise they might not have removed their instruments from their cases all during the summer.

2nd. Students graduating from the grammar grades who wish to enroll in the Junior High or High School band or orchestra will have had preliminary training and will be able to advance more quickly when regular school band and orchestra rehearsals begin. This will lighten your Fall semester's work, too.

3rd. You will, by enrolling fifth, sixth, seventh, and eighth grade students in your summer course, be building a reserve from which to draw your band and orchestra members for several years in advance. Naturally this will also benefit the band and orchestra musically because it is certain that some of the new members will have had some previous musical training at that time.

4th. Your summer music course will provide an excellent opportunity for those who wish to take up the study of a second instrument at low instruction cost. Students who can "double" on woodwinds and brasses will be an asset to you because your band or orchestra will be just that much more flexible.

5th. You, as a result of the training given the regular and prospective band and orchestra members, will be able to devote more of your regular school time to perfecting the various departments of your band and orchestra and less to rudimental instruction during rehearsals.

The Summer School Music Course is sound and has been proved successful. Now, even more than in past years, a program of this kind can be conducted with assurance of success.

THREE EXAMPLES OF SUCCESSFUL PROGRAMS

Hundreds of music educators, bandmasters and orchestra directors in all types of communities have tried the summer school music plan, found that it worked, enjoyed an augmented income and now look back on their summer activities with satisfaction born of the knowledge that not only they, but their music students, their bands and orchestras, and their communities as well, have benefited.

Following, in brief outline, are examples of summer school music programs conducted by three bandmasters who were well repaid for their efforts both in dollars and in improved musicianship of their bands.

1. MADE \$7.25 PER HOUR

Enrollment in this particular course was open to all students of all schools. Two groups were organized—a "Beginners" group and an "Advanced Students" group. Each pupil furnished his or her own instrument and received two group lessons each week for a period of eight weeks.

The Beginners and Advanced Students groups then were divided into "Woodwind" and "Cup Mouthpiece" sections. Each section met one hour each week for instruction and practice and the two sections of each unit met jointly for one hour each week for rehearsal as a "band" or "orchestra".

This program would require six hours of your time each week, and a schedule similar to the following would be found satisfactory in most cases:

Tuesday—

- 9:00 A.M., Beginner Woodwind Class.
- 10:00 A.M., Advanced Woodwind Class.
- 11:00 A.M., Beginner Cup Mouthpiece Class.
- 1:00 P.M., Advanced Cup Mouthpiece Class.

Wednesday—

- 9:00 A.M., Beginner Band.
- 10:00 A.M., Advanced Band.

One bandmaster in particular who worked the above plan enrolled eighty-seven students from his combined Junior High and High School, which is in a city of about 33,000 population. He charged a fee of \$4 per pupil, and as a result of six hours work during the week earned the tidy sum of \$348 for the eight week course, or \$43.50 per week.

2. 129 SUMMER SCHOOL STUDENTS

Here is the case of a bandmaster whose duties take him to three different small schools in as many towns each week.

Since not one of his schools was large enough to make a summer music program worthwhile from a financial standpoint, he decided to conduct courses in all three of his schools—one in the town in which he lived, and the other two within a thirty-minute drive of his home. None of the schools had an enrollment of more than 350 students.

He outlined courses for the three schools that included one hour of group instruction followed by a one hour band rehearsal each week for a period of five weeks. The tuition fee was to be \$2.50 per pupil and each pupil was to furnish his own instrument.

Announcements of the courses were made and registration cards passed out to all students in the town from the fifth grade up,

three weeks before the schools closed for the summer. Enrollments had to be made and the tuition fee paid before the last day of school.

The registration cards provided spaces for the student's name, address, instrument played, how long he had played that instrument and a choice of courses:

(A) One one-hour group instruction followed by a one-hour band rehearsal each week for five weeks at a fee of \$2.50.

(B) Five private lessons of one-half hour each during the five weeks with the privilege of attending the group instruction and the band rehearsal for a fee of \$3.75.

Following this was a space for the parent's signature of consent.

The registration cards started to come in the day after they had been given out, and by the time school had closed the bandmaster had a total of 116 registrations for group instruction and thirteen enrollments for private lessons.

Classes were started the week following the closing of school. Below is the schedule followed:

9:00 A.M., Group Instruction.

10:00 A.M., Band Rehearsal.

Afternoons, Private Lessons.

Tuesday, Wednesday, and Thursday, one day at each school, were devoted to the summer course.

He realized an income of \$222.75 for the five weeks of work, or \$44.55 per week for twelve and one-half hours of his time.

Now, while \$44.55 a week is not by any means a fabulous salary, it must be remembered that only 12½ hours of his time was spent with his classes and private students, and that each hour invested brought a return of \$3.56. On a weekly basis of 40 hours, this would have meant a weekly income of \$142.40—which amount he does not earn during the regular school year.

3. \$812.50 FOR TEN WEEKS

This teacher conducted courses in six schools located in different towns. He enrolled an average of twenty-five students in each school for a one-hour instruction class one day each week for ten weeks at a fee of \$2.50; and in addition to the course he gave one-half hour private lessons each week of the course to nineteen students for a fee of \$7.50 each. He also conducted each of his summer school bands

in a weekly public concert during the ten weeks for a fee of \$5 per concert.

This program required about $3\frac{1}{2}$ hours each day for six days of the week over a period of ten weeks. In each town on different days, of course, he gave group instruction from 9:00 a. m. to 10:00 a. m.; gave private lessons between 10:00 a. m. and noon, and conducted his band in a public evening concert in that same town at 8:00 o'clock the same evening. The fee for conducting the public concerts was paid by the Chamber of Commerce in each town.

Following is his itemization of income for that summer, which was, as stated, paid in advance:

148 Summer Course Enrollments (one hour group instruction per week for 10 weeks) @ \$2.50.....	\$370.00
19 Private Lesson Enrollments (one half-hour private lesson each week for 10 weeks with the privilege of attending the group instruction) @ \$7.50.....	\$142.50
60 Public Band Concerts (one weekly concert in each of six towns for 10 weeks at a fee of \$5 each concert for conducting same; fee paid by the town).....	\$300.00
	<hr/>
	\$812.50

USE OF SCHOOL FACILITIES

In the three examples cited above, the bandmaster in each case conducted his classes, rehearsals and private lessons in the school band room and used the equipment and libraries that belonged to the schools. Since the courses were open to all students and the students' parents are taxpayers in their respective communities, use of the schools for this purpose is thoroughly ethical and permission was readily granted.

Numerous other instances differing only slightly from those mentioned above, together with a number of splendidly organized, larger scale programs, prove conclusively that there is a constantly growing, widespread demand for summer courses in band and orchestra study. The Union County (N. J.) and Grant County (Ind.) summer programs, the Iowa All-State Musical Organization, the increasingly popular and growing number of summer music camps of which a half dozen or more are almost national in scope, are only a few scattered examples.

HOW TO PLAN YOUR SUMMER MUSIC PROGRAM

Any music educator, bandmaster or orchestra director who holds a position in the public school system is capable of planning, organizing and conducting a summer school music program in his community. If the community in which he is located is large enough to warrant his services for nine or ten months of the year, it is large enough to make a summer school music program a profitable enterprise for its promoter.

The school bandroom with its equipment and library will be found to be available in the great majority of instances during the summer months to those bandmasters who will use it to further the interest in public music. The only investment that is required of the bandmaster himself is the time, thought, energy and ability to put such a plan into operation and carry it through to a successful conclusion.

In planning a summer music course, there are three major points to be considered:

1. LENGTH OF TERM

The number of weeks over which the summer course is to extend will be determined by (a) the length of the school vacation period of your local schools; (b) the tuition fee that the student will be able and willing to pay for such a course; and (c) the interest manifested by the students in the study of music during the regular school year.

In communities where the school vacation period is about ten weeks, a six-week summer course has been found to be about right. In some instances, however, eight-week courses have worked out successfully, while five-week courses have been found to be desirable in others. Longer summer courses can be planned for those communities where the school vacation period is longer, if tuition fees can be made large enough to make them financially worthwhile and the interest in instrumental music study is sufficiently strong to warrant them.

Too long summer music courses are to be avoided because they discourage enrollment. A six-week session during a ten-week vacation period is long enough to make such a course worthwhile and yet short enough to give both students and bandmaster a four-week vacation for rest, recreation, and travel. Unless separate classes are

conducted, you will run the risk of losing the interest of both the advanced and the beginning students and the success of similar future courses will be endangered.

It is recommended that sessions be held in the morning rather than in the afternoon to avoid the growing heat of the day and to give both the student and the instructor an unbroken afternoon and evening. Monday and Friday sessions are to be avoided whenever possible to allow students and instructor long, unbroken weekends. Monday classes should be avoided, too, because that is still "washday" in many homes and the children are expected to be of help in some manner or other at that time.

The summer course should begin the week immediately following the close of school for reasons which are too apparent to need detailed explanation here.

2. ORGANIZATION OF CLASSES

If the size and calibre of your enrollment permits, it is desirable to have beginners' and advanced classes to avoid discouraging the former students and retarding the progress of the latter. Whether there are to be combined or separate instruction and rehearsal hours will have to be determined by the instructor himself. The tuition fee and size of the enrollment, along with other factors with which only you yourself are acquainted, will aid in deciding this question. Arrangements for private lessons, if any, and the fee to be charged, rest solely with the instructor.

An enrollment in the summer school music program that is too large for the director to handle alone can be handled efficiently in some communities by making arrangements with the instrumental music teachers of the local music studios or conservatory to help give lessons to summer program students at reasonable fees.

This is a happy solution to the private lesson problem, too, in those cases where the bandmaster hasn't the time, the inclination or the training to give instruction on all band and orchestra instruments—brasses, reeds, strings and percussion. Studio or conservatory teachers will generally be glad to cooperate with you in this plan as it will increase their income during the dull season of the year and perhaps result in additional students for them during the remainder of the year at regular studio or conservatory fees.

You and your band or orchestra will benefit from this arrangement, too, because you will have better musicians for 1st, 2nd, and 3rd chair positions, which will result in a more musically proficient organization.

If weekly public concerts can be conducted with the band during the term of the summer music course at an additional fee (fee paid by the Chamber of Commerce or from city funds), that will mean additional revenue for very little extra effort. Certainly no finer or more wholesome public entertainment can be found at so low cost to the community.

3. TUITION FEE

As stated before, the tuition fee to be charged will have to be based somewhat on the economic conditions of the community in which you teach. A too large fee will discourage enrollments and tend to defeat the purpose of the plan; a too small fee, of course, will not bring fair financial return for the time and effort expended in the work. You will notice in the three courses cited earlier that the tuition fee charged in each case amounted to twenty-five cents for each hour of the course. This seems to be a pretty good basis for figuring tuition fees in most localities.

Tuition fees should be collected from the students before the summer sessions actually get under way. In requesting this you merely are asking the students to show their sincerity in wanting to attend the course, and at the same time you are protecting your own interests.

A growing number of communities are so thoroughly sold on the value and benefits of a summer school music program that their school boards now pay their bandmaster's salary for the extra six weeks or two months necessary to carry on this summer music activity, and have made provisions in the bandmaster's contract to guarantee its fulfillment. Other communities have done this same thing after the successful conclusion of the first or second year's summer school course. Some school boards have placed the bandmaster on a straight twelve month contract after they have seen the many advantages of the program.

If you prefer an assured, stipulated income for your summer services, you perhaps can get your school board to agree to a new arrangement.

PROMOTING SUMMER SCHOOL MUSIC

When you have mapped out to the last small detail the summer school music plan which you are to offer, the next step is to promote the plan.

First it will be necessary to "sell" the summer school music course idea, together with the plan you have worked out, to your city or county Superintendent of Schools, depending on the school system under which you are working. You can, of course, do this yourself if you are the music supervisor or have no music supervisor as your superior. If you are under the supervision of a music supervisor it is advisable that both you and he contact the school superintendent on this matter.

Now, with the approval and cooperation of your superiors, it will be necessary in most cases to secure permission from the school board to use the school band room and its equipment for the use of the summer school music students.

With the approval of the idea and the plan, and permission secured to use school facilities for the summer music course, the next step is the enrollment of the students for the course.

GETTING REGISTRATIONS

Announcement of your intention to conduct a summer school music course should be made from three to four weeks before the close of the regular school term. This will give you ample time to promote the summer school music idea among the students and their parents, and for the student to register for the course.

Begin by making the announcement to your instrumental classes, bands and orchestras, and make, or have made, similar announcements in the school rooms of all the grades from which you want registrations. With these announcements, pass out registration cards for the students to sign and have endorsed by their parents.

A mimeographed or multigraphed letter, addressed to the parents and telling the aims, purpose, schedule of classes, tuition fee and other pertinent data, has proved valuable to a number of bandmasters in getting registrations for their courses. These letters can be given to the students with the registration cards at the time the announcement is made.

Make it a point to give your local newspaper the complete story of your proposed summer school music course far enough in advance so that a news article will appear on its pages on the same day that you make your announcement to your music classes and organizations, and in the school classrooms. This will create wider community interest and help get more registrations.

In some cases, depending on circumstances, it may be advisable to have the news go to the newspaper from the school music supervisor or the school superintendent.

If your band or orchestra presents a public concert near the end of the school term, it will be to your advantage to make a personal announcement to the audience during the intermission or between numbers. Also, if your organization broadcasts a program from the local radio station, make an announcement over the air at that time.

As the registrations come in, keep in touch with your local newspaper and give the editor enough interesting information about the course, the number of registrations that have been made and such other information as will enable the newspaper to print news items from time to time while registration is going on. These news items will help to stimulate interest in the summer course.

Request the students to return their signed registration cards with the tuition for the course as early as they possibly can, as the registrations received may necessitate a change in your plans for the course. The registrations may, for instance, be numerous enough to make it desirable, or even necessary, to divide the enrollment into two groups for comfortable handling and greatest efficiency from the standpoint of results.

Also, the registrations may indicate the desirability of dividing the students into beginning and advanced study groups. In either instance, it will be well to announce your intentions, as registration may be further stimulated as a result of these changes in plans.

Thus if the plans for your course are well laid, the course itself attractively presented to the student and parents, and sufficient promotional energy used to announce it and to secure registrations, you will be ready to start your Summer School Music teaching at the close of the regular school term with enough student tuitions to make your six-, eight-, or ten-week course financially worth while.

CHAPTER 13

THUMBNAIL BIOGRAPHIES OF FAMOUS COMPOSERS*

JOHANN SEBASTIAN BACH (1685-1750)

Left an orphan when only ten years old, Bach was taught music by an older brother. His beautiful soprano voice won him a position in a church choir and when his voice changed he took up violin. The organ soon won his interest and remained his favorite instrument until he died. At 18 he became a paid organist at Arnstadt, and his fame as organist and composer for organ spread all over Germany. Although most of his compositions were for organ, he composed a great amount of marvelous music for the orchestra. The orchestra of his time consisted of violins, violas, string basses, oboes, bassoons, horns, trumpets and drums, together with a number of odd instruments which have now become obsolete. He lived in semi-seclusion most of his life, enjoying his large family of children, copying and composing music, directing church choirs and orchestras. For this reason his music was not widely known during his lifetime. It was a hundred years later that Schumann, another German composer, discovered the beauties of his music and made it known to the world; since then it has grown in favor year after year.

GEORGE FREDERIC HANDEL (1685-1759)

His father, a barber-surgeon, opposed Handel's early desires to study music, but his talent became so pronounced by the age of eight that his father consented and arranged for music lessons on organ, harpsichord (father of piano), violin, and oboe. At 12 years he obtained a position as assistant organist but studied law at the same time at the request of his father. Six years later he went to Hamburg as

*This chapter is part of the booklet *Musical Instruments and the Masters*, the main section of which is a history of musical instruments. Available at 10¢ per copy from Dept. 5700, Pan-American Band Instruments, Elkhart, Indiana.

violinist and later became an accomplished artist on organ and harpsichord. Becoming interested in opera he wrote and produced his first opera, "Almira," when only 20 years old. For the next five years Handel was in Italy studying and composing. His greatest success came after he went to London; he spent the remaining years of his life there, becoming a favorite with George I. Here he composed scores of operas and oratorios, the most famous and successful being the "Messiah," completely written in the amazingly short time of 23 days. Although he was born in the same year as Bach and lived nine years after Bach died, Handel never met his great contemporary.

*Bach**Handel*

FRANZ JOSEPH HAYDN (1732-1809)

Haydn's parents were honest, industrious people, both of them fond of music. Early showing a talent for music and possessing a beautiful voice, he was sent away to school when six and studied singing, violin, clavier (early form of piano), and drums. When eight he became a choir boy in Vienna, where he sang, studied, and composed for five years, after which he tried to make a living playing the clavier and composing. After many hardships he gradually built himself up until he was appointed choirmaster to Prince Esterhazy, principal land owner of Hungary. He was at this time 29 years old and he remained in the Esterhazy service the rest of his

life except for several visits to London. While in Esterhazy's service he conducted the choir and orchestra, and composed symphony, opera, and oratorio music, making Esterhazy's court a great music center. Haydn was skilled in writing for string instruments and it was not until he was old that he really learned the importance of the wind instruments. He became the instructor of Mozart, from whom he learned the use of clarinets, and of Beethoven, one of the greatest composers of all time. Haydn is often called the "Father of the Symphony" because he established the number and kinds of instruments used in the symphony orchestra, and since his day only minor alterations have been made.

*Haydn**Mozart*

WOLFGANG AMADEUS MOZART (1756-1791)

When only three years old Mozart listened with great attention to the music lessons of his older sister, Marianne, and often amused himself with playing parts of her lessons on the piano. At six years of age Mozart became such a master of the piano that his father took him and his sister for a tour of Europe. These two prodigies amazed everybody and Mozart especially was looked upon as a rare genius, which he was. By the time he was twenty-one, Mozart was an artist on piano, organ, violin, and viola, and an accomplished composer of orchestra, opera, and choral music, but he had great difficulty making a living. After wandering from place to place, in

1781 he went to Vienna, where the last ten years of his short life were spent. Always in debt and receiving only a meagre income, Mozart composed over 200 works during these ten years, among them over 40 symphonies. His music is among the very greatest ever composed and is distinguished for its originality and musical purity. He was the first composer to recognize the possibilities of the clarinet.

LUDWIG VAN BEETHOVEN (1770-1827)

Taking up his study of music under his musical father when only four, Beethoven was under his tutelage until nine, when his father said he had taught him all he knew and sent him to another teacher. He learned to play violin and piano and took instruction in musical composition. When twenty-two he went to Vienna and studied under Haydn but discontinued the lessons because his individual ideas were too radical for the old master. He was a remarkable performer on the piano and developed most of his new ideas by improvising. These new ideas he incorporated in his musical composition and he became the greatest of all composers of instrumental music. He also composed great operas, songs, chamber music, and concertos. He was a hard worker and lived only for his music, although he had many friends. When about thirty years old his hearing began to fail and he gradually became more and more deaf, until he could no longer conduct his orchestra. Although completely deaf during the last five years of his life, he continued to compose, some of his greatest compositions being produced during this time.

FRANZ PETER SCHUBERT (1797-1828)

Schubert lived his short but brilliant life of 31 years in Vienna, the great music center of Europe. When a boy, he was sent to the school for educating court chapel choristers and played violin in the school orchestra. At this time he began to compose and his quartets were played by a family orchestra comprised of his father, two brothers, and himself. Composition soon took up all his time and he wrote an amazing amount of excellent music. The year he was 18 he composed the music for 146 songs, many of them very long, one of them covering 22 pages. Besides, he wrote two symphonies, several

operettas, string quartets, masses and many miscellaneous pieces. Until his death 13 years later, he was bubbling over with music and wrote incessantly. Never was there a man so full of melody. He no more than finished one piece until his mind was filled with another. Although he composed eight beautiful symphonies and a vast amount of other music, he is most noted for his songs, of which he composed over 650.

*Beethoven**Schubert*

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)

The poverty and financial worries which afflicted Mozart, Schubert, and other famous composers were unknown to Mendelssohn, for his father was a wealthy Jewish banker. His music training was started at an early age and he traveled and studied. His composing started when he was 12 and many of his early compositions were played by the Mendelssohn family orchestra, Felix directing. When 17 he composed the overture to his famous "Midsummer Night's Dream," a piece of great originality and beauty. The complete music however, was not composed until 17 years later. When 20 he went to England and was given great acclaim, not only as a piano virtuoso but as a composer and conductor of his own compositions. Great honors were heaped on him throughout Europe and when he died he was so universally respected and loved that it was as if a monarch had died. His music is characterized by exquisite workmanship,

original beauty, and clarity of expression. Although he wrote some great symphonies and oratorios, he excelled in the smaller forms of composition.

WILHELM RICHARD WAGNER (1813-1883)

If Wagner had not become a great composer of music he would have become a great dramatist. As a youth he was much interested in poetry and drama and did not take up the study of music seriously



Mendelssohn



Wagner

until he was eighteen. For the next thirty years he struggled along, doing conducting, arranging, and proofreading for music publishers, writing for the theatre and opera. Twelve of these years were spent as an exile from Germany because he was considered revolutionary in his political beliefs. When nearly fifty years old he was permitted to return to Germany and composed and produced his best known operas, which have made his name immortal. Chief among them are his *Nibelungen Ring*, which were produced in their entirety for the first time in 1876, twenty-eight years after their first conception. Wagner was considered a radical in opera because he was dissatisfied with the opera of his time. He was a great lover of Beethoven and strove to elevate the drama part of opera to the same high artistic level of Beethoven's music. In his writing of instrumental music he went even beyond Beethoven in orchestral scoring and effects, such as intricate scoring for the strings and beautiful handling of the brass instruments.

PETER ILICH TCHAIKOVSKY (1840-1893)

Although he studied music from his fifth to his tenth year, Tchaikovsky was educated as a lawyer and did not decide to devote his time seriously to music until he was twenty-three, when he entered St. Petersburg Conservatory and studied under Anton Rubenstein. Although he composed many songs, much orchestral music, and a number of operas, he was forty years old before he attained any popularity, even in Russia. During the next ten years, though, his fame spread to Germany, France, Italy, England, and even to

*Tchaikovsky**Brahms*

America, which he visited and where he conducted his compositions in 1891. It was only in these later years that he consented to appear as conductor, being a reticent and timid man. The crowning achievement of his life was his Sixth Symphony, better known as the "Pathetique," which he composed just a few months before he died. Tchaikovsky was a brilliant orchestrator of the instruments. Through them he was able to express with remarkable artistry and beauty his Slavic temperament, his melancholy, and his sensitive, subjective feelings. Although a Russian, he does not confine his themes to those which have come to characterize the Russian school of music; his appeal is more universal.

JOHANNES BRAHMS (1833-1897)

Brahms is often referred to as the last of the great German masters who gave to the world the finest music of all time. He was the son of

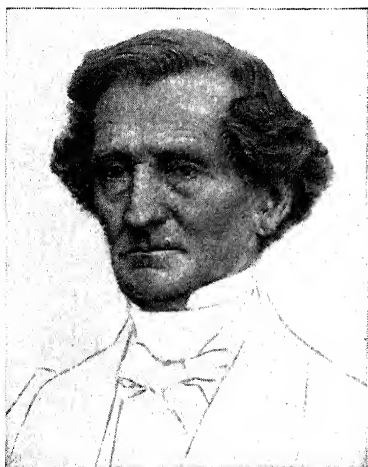
a string bass player and began his study of music under good teachers at an early age. At 15 he gave his first piano concert and when 20 he traveled with the famed gypsy violin virtuoso Remenyi, through whom he met Joachim, concertmeister at Hanover, and who in turn introduced him to Liszt and Schumann. This was the beginning of his acquaintance with powerful and appreciative friends who helped make his life so tranquil and productive. His life is mainly a story of his compositions and his concerts. His first published music was for piano and he continued to write much for this instrument. His songs are some of the most lovely ever written and his chamber music for small ensembles is singularly original and beautiful. While he never attempted opera, he did compose four great symphonies and two well-known overtures, the "Tragic" and the "Academic Festival." In these instrumental works he showed his perfect understanding of the value of tone quality as a means of arresting attention. Yet, to him, his message was always more important than the manner of its presentation.

HECTOR BERLIOZ (1803-1869)

Educated for practice of medicine and allowed by his parents to play music only as a pastime, Berlioz finally gave up his medicine when 19 and decided to devote his life to music. Although getting a late start, he enrolled in the Paris Conservatoire and for 7 years he struggled valiantly to overcome his handicap. By natural ability and perseverance he succeeded, and won an undying position in music. He wrote music criticisms for the papers, taught what pupils he could obtain, composed opera and symphonies, and at 40 years had become an important music figure, touring Germany and England with great success. Throughout his whole music career he conducted a constant fight for what he believed was better music. He was one of the most original and inventive of all composers; much of his music was ahead of the times and some of it is still considered extravagant and bizarre. He had a flare for the gigantic, the spectacular, and often let these impulses spoil his music. There is one point on which all admit his preeminence and that is in orchestration: he understood the instruments better than the virtuosos who played them. He taught the world new and more beautiful orchestral effects through his blending and handling of the instruments.

JOHN PHILIP SOUSA (1854-1932)

Sousa studied violin, trombone and other instruments when 10 years old and took his place in the U. S. Marine Band when 13. After playing and directing in various theatres he became bandmaster of the U. S. Marine Band and held this position until 1892. Patrick Gilmore had the most famous band at this time and two days after Gilmore died, in 1892, Sousa organized the Sousa Band, which he directed for 40 years, until he died in 1932. He and his band toured the United States and Canada often and made four tours of Europe,

*Berlioz**Sousa*

besides one round-the-world tour. These tours were great successes, the band creating much comment because of its excellent playing. It was when returning from one of these tours that the sight of the Statue of Liberty inspired the great march "Stars and Stripes Forever." Sousa became immortal as the composer of stirring marches, having over 100 of these to his credit and winning for himself the name of "March King." Besides his marches, he composed much other music, including 10 comic operas, 50 songs, 8 suites, and 20 dances. Sousa was probably the most popular music figure of America and did much to give impetus to the great concert band movement in the United States.

INDEX

A

Acoustics, 9, 81, 91-92, 94
 Alto clarinet, care of, 68
 description of, 46
 Alto horn, care of, 65-66
 description of, 54
 fingering chart for, 55
 Alto saxophone, care of, 67
 description of, 50
 fingering chart for, 51
 Antique show, 110
 Aptitude test, music, 13-33

B

Bach, Johann Sebastian, 127, 128
 "Banana Festival," 105-107
 Band development chart, 11-12
 Baritone horn, care of, 65-66
 description of, 60
 fingering chart for, 59
 Baritone saxophone, 50, 67
 Bass clarinet, care of, 68
 description of, 46
 Bass horn, care of 65-66
 description of, 61
 fingering chart for, 62
 Bassoon, care of, 68
 description of, 47
 fingering chart for, 47-49
 Bass saxophone, 50, 67
 Bass trombone, care of 66
 description of, 63
 Baton technique, 87
 Beethoven, Van, Ludwig, 130, 131
 Beginners, aptitude test, 13-33
 fingering charts, 41-62
 instrument selection, 11, 31, 34, 36
 pre-band instruments, 10-12
 Berlioz, Hector, 134, 135
 Biographies of composers, 127-135
 Brahms, Johannes, 133-134
 Broadcasting factors, 94
Business Handbook of Music Education, 95

C

Care of instruments, 65-69
 Carnival, 108-110
 Clarinet, care of, 67, 68
 description of, 44-46
 fingering chart for, 44-45
 Conducting, 87-90
 Contra-bassoon, 63
 Contra-bass sarrusophone, 64
 Copyright law, 94, 95-96
 Cornet, care of, 65-66
 description of, 52-53
 fingering chart for, 55
 Correct Posture chart, 79
 Credit for band in school, 8

D

Drum Major, 82, 83

E

Education, basic objectives of, 1-5
 civic education, 4
 fundamental processes, 2
 ethical character, 4-5
 health, 1-2
 vocation, 2-3
 worthy home membership, 3
 worthy use of leisure, 3-4
 English horn, care of, 68
 description of, 64
 Euphonium, care of, 65-66
 description of, 60
 fingering chart for, 59

F

Financial problems, 97
 Fingering charts, 38-62
 Flag, proper treatment of, 83-84
 Fluegelhorn, 63
 Flute, care of, 67
 description of, 40
 fingering chart for, 41
 French horn, care of, 66
 description of, 56
 fingering chart for, 57
 Fundamental note, 71-72
 Fund raising ideas, 97-116

G

Gaps in harmonic scale, 72-74
 Gilmore, Patrick, 135

H

Handel, George Frederic, 127-128
 Harmonic scale, 71-72
 Haydn, Franz Joseph, 128, 129, 130

I

Instruction, group method, 7-8
 Instrumentation, balanced, 11, 34
 for bands, 35
 for orchestras, 36
 Instruments, family wall charts, 37
 Instruments, and fingering charts, 34-64
 group instruction of 7-8
 pre-band, 10-12, 38-39
 proper care of, 65-69
 range chart, 70
 selection of, 11, 31-33, 34, 36

J

"Jabberwock," 98-101

M

- Maneuvers, 83
- Marching band, 81-85
- Marching formation, 81-82
- Mechanics of music, 71-74
- Mellophone, care of, 65-66
 - description of, 53
 - fingering chart for, 55
- Membership of band, 9-11
- Mendelssohn-Bartholdy, Felix, 131
- Metronome tempos, 89
- Microphones, 91, 92-93
- "Mile of Pennies," 101-102
- Mothers' clubs, 103-105
- Mozart, Wolfgang Amadeus, 129, 130, 131
- Musical Instruments and the Masters* booklet, 127
- Musical instruments clip sheet, 37
- Musical terms and definitions, 86
- Music and the basic objectives of education, 1-5
- Music aptitude test, 13-33
 - follow-up, 24-30
 - for "feeding" the band, 10
 - grading and charting, 23-27
 - how to administer, 16
- Music Educators National Conference, 95

N

- National Education Association, 1
- National Research Council of Music Education, 8
- National School Band Ass'n, 35
- National School Orchestra Ass'n, 36

O

- Objectives of Education, 1-5
- Oboe, care of, 68
 - description of, 42
 - fingering chart for, 43
- Organizing summer classes, 122-126
- Organizing band or orchestra, 6-12

P

- Parents, club organization, 113-116
 - interest in beginners, 28-30
 - meetings, 10, 30-33
 - selection of instruments, 11
- Patron ticket plan, 102-103
- Piccolo, care of, 67
 - description of, 40
 - fingering chart for, 41
- Place to rehearse, 9
- Pre-band instruments, 10-12, 38
- Principal Major Scales chart, 90

R

- Range chart for instruments, 70
- Recording and broadcasting, 91-96
- Recording, mechanical problems, 91
- Rehearsal periods, 8

S

- Sax, Antoine Joseph, 54
- Saxophones, care of, 67
 - description of, 50
 - fingering chart for, 51
- Scales chart, 78, 90
- School facilities, use of, 121, 122
- School Music Competition-Festivals Manual*, 35, 36
- Schubert, Franz Peter, 130-131
- Seating arrangement, band, 75
- Seating arrangement, orchestra, 78
- Seating plans and tuning charts, 75-80
- Selection of instruments, 31, 34, 36
- Song Flute, 10-12, 38-39
- Soprano saxophone, 50
- Sousa, John Philip, 135
- Sousaphone, care of, 65-66
 - description of, 61
 - fingering chart for, 62
- Sponsorship, 6, 9
- Star Spangled Banner, 84
- Summer school for band and orchestra, 117-126
 - benefits of, 117
 - how to plan program, 122
 - promotion, 125
 - three examples, 118-121
 - tuition fees, 119-121, 124
 - use of school facilities, 121, 122

T

- Tchaikovsky, Peter Ilich, 133
- Teaching aids, see Visual education aids
- Tenor saxophone, care of, 67
 - description of, 50
 - fingering chart for, 51
- Test, music aptitude, 13-33
- Time signatures, 87-88
- Trombone, care of, 66
 - description of, 58
 - fingering chart for, 59
- Trumpet, care of, 65-66
 - description of, 52
 - fingering chart for, 55
- Tune-up Fanfare chart, 80
- Tuning chart for band, 76
- Tuning chart for orchestra, 77
- Tuttle, C. R., 34

U

- Uniforms, 85

V

- Valve instrument care, 65
- Visual education aids, 37, 39, 41, 43, 45, 48, 49, 51, 55, 57, 59, 62, 76, 77, 78, 79, 80, 90, 127

W

- Wagner, Wilhelm Richard, 132
- Wall charts, 37, 41, 45, 51, 55, 59, 62, 76, 77, 78, 79, 80, 90

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